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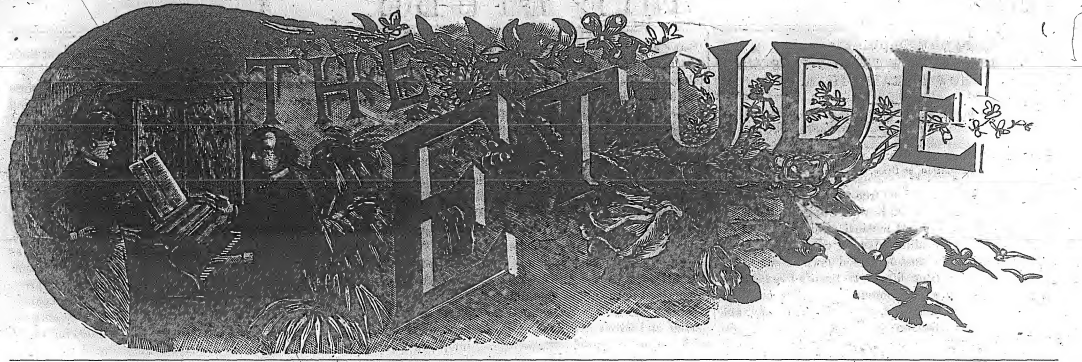

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THE ETUDE.

PHILADELPHIA, PA., JULY, 1891.

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THEODORE PRESSER,
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MUSICAL ITEMS.

[All matter intended for this Department should be addressed to MRS. HELEN D. TRETBAR, Box 2920, New York City.]

HOME.

THE Seidl concerts, at Brighton Beach, began on June 27th.

THE sixth annual examination of the American College of Musicians was held at the New York University on June 24th.

THE Oyide Musin Concert Company closed a successful season of thirty-four weeks' duration at Hartford, Conn., on June 12th.

THE Composers' Club gave a reception to Tschaikowski, in New York, at which several of this composer's works were performed.

MR. GUSTAV HINRICHS inaugurated his summer season of grand opera in Philadelphia on June 8th. The initial opera was "William Tell."

CONSTANTIN STERNBERG is making efforts to establish a symphony orchestra in Philadelphia, with the view to giving concerts next winter.

MR. A. W. BORST, of Philadelphia, opened a new organ by King, at Bridgeton, N. J., on the 10th of June. Local papers speak in the highest terms of the performance.

MR. WILLIAM STEINWAY, at the invitation of the German Social Scientific Society, recently delivered a lecture on "The Beginning and Development of Piano Building in Europe and the United States," and on "The Development of Music and German Opera in America."

A MATINEE musicale was given at "Glenmont," the residence of Thomas A. Edison, under the direction of Mr. F. Sonnekalb, who played several piano selections. Miss Lillie Berg and Meigs sang, and the cantata, "King Rene's Daughter," Smart, was rendered by the Lillie Berg Chorus.

MUSICAL festivals were held last May in Pittsfield, Mass., Waterbury, Conn., New York City, Syracuse and Buffalo, N. Y., Pittsburg, Mansfield, Ohio, Louisville, Ky., Baltimore, Indianapolis, Washington, Decatur, Ill., Des Moines, Iowa, Charlotte, N. C., and Milwaukee. There is also a series of festivals in preparation for the coming fall.

EDWARD BAXTER PERRY gave his last lecture-recital of the season at Wayland, Mass., on May 29th. He has played at one hundred and twenty towns and cities, in twenty-four different States, since the beginning of last October. Mr. Perry will spend the summer at his suburban residence, near Boston, preparing new programmes for next season's work, and arranging routes for his concert trips. He will occupy the time until the holidays in making a long Western tour, will fill January and February in the South, and devote the three spring months to his Eastern concert work.

FOREIGN.

SAINT SAENS is preparing for a trip to Africa.

SAINT-SAENS has recently finished a pianoforte sonata in F minor.

DVORAK was made a Mus. Doc. of Cambridge, Eng., on June 16th.

SARASATE has been giving his annual series of six concerts in London.

RUBINSTEIN has been decorated with the order of Stanislaus by the Czar.

FRL. L. HOFBAUER, Beethoven's niece, died in Vienna recently, aged 72 years.

MOZART'S manuscript of his concerto in C was sold at a sale, in Berlin, for $400.

HANDEL'S "Israel in Egypt" was produced last May, for the first time in Paris.

DR. CARL REINECKE has just completed a new opera, "The Governor of Tonrs."

SIMS REEVES took his farewell of the stage in London, Mme. Christine Neilson assisted.

MME. CARRENO played Mr. A. E. McDowell's pianoforte concerto, at Berlin, on June 1st.

JULES ALARY, a fruitful composer of operas, scenes and arias, and a vocal teacher, died in Paris, aged 77 years.

THE Grand Cross of the Legion of Honor has been conferred on Prof. Helmholtz, the famous master of acoustics.

A LEFT-HANDED violinist, David Roget, has just appeared in Berlin. He is said to play Bach's music with great accuracy.

BUT three copies of Chopin's death mask were taken in 1849. One of these was recently presented to the Paris Conservatoire.

MME. MARGUERITE DE PACHMANN is about to engage in a concert tour through the British Provinces with Mme. Adelina Patti.

ALEXANDRE GUILMANT, the Parisian master of the organ, is giving his annual series of four concerts with orchestra at the Trocadero.

ORPHEUS seems an attractive theme for musicians, forty-eight composers, German, Italian, Danish, French and English, having set it to music.

MONS. CATULLE MENDES, an eminent French writer, and an admirer of Wagner, is visiting different French towns, lecturing on Wagner and his works.

TSCHAIKOWSKI intends writing a work for the Grand Opera, Paris, it is said. Its subject: "The Hero of our Time," is founded on a novel by Sermontoff.

WAGNER'S opera, "Tristan and Isolde," performed in Munich, was transmitted by telephone and distinctly heard at Wurzburg, a distance of one hundred and forty miles.

AT the centenary of Mozart's death in Salzburg, his "Requiem," the G minor and "Jupiter" symphonies, and the D minor piano concert (Mme. Essipoff) will be performed, besides other compositions by this master.

OVER one hundred and twenty concerts were given in one month in London; among them two Philharmonics, at one of which Paderewski played Saint Saens' fourth piano concerto, and at the other Sauret played Raff's violin concerto in A minor.

VON BÜLOW and D'Albert created quite a sensation at a recent concert for the benefit of the Berlin Philharmonic Orchestra, by playing Brahm's Variations on a Haydn theme for two pianos and the Bach double concerto.

DIVERSITY OF TASTE.

I think Mr. Haweis somewhere says that music in England is divided between Handel and "Champagne Charley" (a bold antithesis reminding one of the equally strong antithetical images of two Jews spoken of by Coleridge, viz: "Isaiah with 'Hear, O Heavens, and give ear, O earth!' and Levi of Holywell Street with 'Old Clothes'"); let us say between real lovers of music and the mere lover of noise. The masses are not even yet far removed from the Indian's love of tomtoms.

The enjoyment of music is unevenly bestowed, and many people of high cultivation, and even of the highest faculty, have been unable to find in music anything more than a disagreeable noise.

Lord Chesterfield, writing to his son, says: "If you love music, go to operas, concerts, and pay fiddlers to play to you; but I insist on you neither piping nor fiddling yourself. It puts a gentleman in a very frivolous, contemptible light." Yet, Frederick, Prince of Wales, played on the 'cello.

Charles Kingsley cried when he heard the strolling fiddlers playing under his window: "Who knows," he says, "what sweet thoughts his own sweet music stirs within him, though he eats in pot-houses and sleeps in barns." When Kingsley was in California, he told the students of the Berkeley University that he trusted that music would reach the dignity of a science in the university. "Music," he said, "was necessary to the rounding and finishing of the perfect character."

Napoleon had no ear for music, his voice having been unmusical; at least, so says Miss Balcombe, who frequently heard him sing at St. Helena. Yet he liked songs and simple melodies, and would often hum his favorite air "Vive Henri Quatre." Paisiello's music pleased him, "because," he said, "it did not interrupt his thoughts."

Frederick the Great, on the contrary, played on the flute—possibly more to his own than his subjects' content—and was really fond of music. So Oliver Cromwell, another great ruler of men, "loved," says Wood, "a good voice and instrumental music." Bismarck, certainly another great ruler, is said to delight in Beethoven and generally in the highest order of music.

Queen Victoria is fond of music, and is said to have a correct ear. Baroness Bloomfield, in her "Reminiscences," relates how the Queen desired her to sing, and she, "in fear and trembling sang one of Grisi's famous airs, but omitted a shake at the end." The Queen detected the omission and said to Lady Normanby: "Does not your sister shake?" "Oh, yes, ma'am," replied Lady Normanby, "my sister is shaking all over."

Many there are who enjoy a beautiful melody and may yet be wholly unable to enter into the dreams of Schumann or the fancies of Chopin; who find real delight in the abounding melody of Rossini, without being able to follow the mind music of Beethoven. The growth of harmony has, oddly enough, been a cause of the decay of melody.—*Temple Bar, London.*

PROFESSIONAL VERSUS AMATEUR MUSIC TEACHERS; OR LOW TUITION FEES AND HOW TO RAISE THEM.

BY CHAS. W. LANDON.

[An Essay delivered before the New York State Music Teachers' Association, at Utica, July 2d, 1891.]

WHILE teachers should be free to charge snch prices for instruction as they think best, nothing bnt harm can come to the profession and mnsical pnblic from the extremely low rates prevailing in some communities. No person can afford the cost of a good musical edncation, and then teach at from fifteen to twenty-five cents an hour, as is done in some communities. The cost of a musical edncation in nerves, time, study, money, and labor, is great. In fact, to prepare a yonng person for first-class mnsic teaching costs as mnch as does a college and professional training that wonld fit the student for the best work in any other profession. Then, again, it takes that period of life which is called formative, and if these valnable years are taken for preparation in a given line, it is scarcely possible for a person to begin life over again, as it were, by trying to prepare for another profession or bnsiness. Again, if the money-cost of a good mnsical education were invested, the interest wonld be no small item toward one's living; or, if the money could be used as capital, it would be enongh to start a yonng man in a mercantile business.

From a mnsical magazine we clip the following:—"The struggle for a livelihood in certain localities in England must be something desperate. A music teacher there inserts an advertisement in the local papers, that her services may be engaged for two dollars and fifty cents per quarter, 'distance no object.' Another desires pupils at the moderate price of twelve cents per lesson. Then a lady who has studied several years in Germany with a distinguished teacher, from whom she holds high testimonials, will give honr-lessons, two per week, for the snm of five dollars a qnarter. This is illnstration snfficient to show the American teacher that England is no El Dorado for musicians. The only safegnard against this kind of thing in our own country is for each teacher to become more and more competent. Knowledge begets confidence, and confidence in one's own ability will permit no such hnmiliating prices as above qnoted."

One of the last editorials by the late Dr. Carl Merz, in *Brainard's Mnsical World*, contains this appeal to music-teachers: "Women complain constantly because there is a discrimination made against them on the point of wages, yet it is onr observation that far too many ladies in the ranks of the mnsical profession are gnilty of lowering the prices to secnre pnpils, and in order to protect themselves against their musical snperiors. Onr women's rights advocates find fault with factories, with government, with school boards and institutions of learning, because they, as a rule, pay lower wages to women than to men. We think they are right in asserting that if the work is as well done, the pay onght to be the same, whether the work be done by women or men. But let these reformers look into onr profession and see how ladies often deliberately cnt down prices where no one forces them or obliges them to do so. There is no schedule of prices discriminating against ladies; the male portion of the profession have no advantage over them in fixing prices, but neither have they any protection. Do ladies mean to intimate, by the prices they charge, that their work is of a correspondingly lower grade? Of course not. Still they cut down the prices until it is difficult for them as well as for men to get a living.

"Teachers, we appeal to you to have more self-respect, to value your labor higher and to love your profession better. Do not selfishly cut down prices, caring not what is to become of the next generation of teachers. If yon love the Art yon teach, if you regard the profession to which yon belong, then keep np its reptation and standing, not only by doing honest work, not only by self-improvement, but by snstaining reasonable prices for yonr professional labors. If others are proud to call themselves lawyers, doctors, or ministers, we would entreat you also to be proud to call yourselves teachers of music; and if lawyers, doctors and preachers value their labors and set a good price thereon, it is an example worthy of your imitation. If all teachers would show proper professional pride or self-respect, onr condition wonld soon improve. Bnt there is the rub, that so many teachers lack professional pride and self-respect, because in their hearts they feel themselves to be mere parasites, mere shams and pretenders. It is the result of all evil, that the innocent mnst snffer with the guilty. So good mnsic-teachers must suffer for the shortcomings of the poor ones, and this condition of things mnst continne so long as there are poor teachers."

The public needs better teachers, bnt good teachers cannot work at the price above quoted. As is trnly maintained in the above quotation, any teacher who gives lessons at snch low rates, not only injnres himself or herself and fellow teachers, but is doing a worse injnry to the canse of music. Furthermore, intelligent people can have only a low estimate of any teacher who thinks so little of his or her own ability as to give instruction at snch meagre prices, and what excnse has any person to advertise his own incompetency?

The edncational, moral and æsthetical valne of mnsic is so great, that onr Art needs to be elevated in every commnnity by the work of teachers who are thoronghly prepared and can be called fine mnsicians, rather than by the too common class of amatenr teachers, who may fitly be called mere dabblers. It is only by snperior teaching from thoronghly competent and brainy musicians that mnsic can be placed on its true plane, and be made to work ont its destined mission.

Let ns take a look at what a good teacher must have in the way of preparation, aside from his mnsical and a general literary edncation. He mnst have instruments of the best; scores of volnmes of classical mnsic for reference and study, the most of which he mnst be able to play, as well as hundreds of pieces by the best modern and standard writers. He of necessity mnst have a library devoted to his Art, and all musical books are extremely expensive, costing from two to fonr times as mnch as books of equal size upon general topics. He mnst take some of the leading musical papers and magazines. Then there is the attendance npon State and National Association meetings with the accompanying expense. The progressive teacher feels the necessity of coming in contact with the leading mnsicians of onr conntry, therefore he will attend the Summer Schools of Mnsic. And he must hear first-class concerts, and if he lives in a provincial town this takes him to a city; all of which entails expense of time and money.

In nearly all kinds of business one can work the whole year, while the mnsician has only nine months of prodnctive activity, since our American people break np their homes dnring the Summer, and thongh a teacher wished, he conld not teach from the middle of Jnne till September.

Unfortnnately many pupils are careless in regard to missing lessons, and while the teacher shonld charge for all snch, he generally is too tender-hearted to do so, and this amounts to a very serious annual loss to him.

In a mechanical pursnit a man can work ten hours a day and still keep np health and strength, but it is impossible for a music teacher to do so. There is no vocation that makes greater demands upon the nervous system, because mnsic is an Art and the teacher must jndge everything from an ideal and perfect standard, and when one listens intently, or seeks with special endeavor to impress an ideal upon another, it is like doing anything else with all one's might; it is particularly exhaustive to the nervous system. In short, when we do anything with all our power there is resnlting prostration, whether the exertion be mental or physical.

The long vacations are expensive, and as they are imposed upon the teacher by his patrons, he mnst charge them tnition fees large enough to offset this nnremunerative period of the year. Rightly or wrongly, patrons expect a teacher to appear in as good style as themselves, and to be always willing and ready to give his services to any benevolent or pet project in which they may be interested, and not infreqnently he is expected to open his purse to demands of charity at their suggestion.

The teachers who give lessons at the paltry prices above qnoted are usually young misses, who are living at home at no expense to themselves, and teach simply for a little spending money, and not being thoronghly prepared for a life-long competition in the profession, and in no sense capable of doing good work, they seek to obtain and retain pnpils by teaching at low rates—rates which defy competition on the part of good teachers. On the other hand, teachers who have spent so much of their time and money in preparing themselves for first-class work, often have others besides themselves dependent npon their labor. This being trne, the amatenr teacher has no moral right to cut prices, and deprive those dependent upon their own efforts of the public patronage rightfully belonging to them. To offer to teach at a cut price is equivalent to announcing one's own inferiority to one's competitors.

The old maxim, "Competition is the life of trade," belongs to mnsic teaching as well as other bnsiness. But there should be a just basis for competition, and that basis is not cnt prices, bnt snperior work. Then competition will bring in a class of teachers who are better prepared, and are trne mnsicians in the best sense of the term, as well as good teachers, and it will all end in the snrvival of the fittest. The age has passed when a person nnfit for anything else was tnrned loose npon the commnnity as a music teacher. It is beginning to be recognized that it takes as good a qnality of brains and as mnch of them to become a snccessfnl mnsician, as a good physician or lawyer.

The thoroughly prepared teacher who knows he has a comprehensive knowledge of the theory and science of his Art, and that he is doing good teaching, will have too much self-respect to compete with the amatenrs npon one of the lines which they universally adopt for obtaining a class; that is, personal canvass. Teachers of this grade do not hesitate to importune friends and strangers, and pursne a child from the time it can toddle until it can be inveigled into taking lessons from them; nor are they unwilling to use any amount of flattery npon the mothers to accomplish their nnworthy purpose, and in many instances practically force their useless services upon their patrons.

The teacher of mnsic not only requires the mannal dexterity of the organist, pianist, violinist, etc., bnt also constant stndy, for the Art of mnsic is so rapidly developing that a teacher who was abreast of the times ten years ago, would, without study, find himself far behind at the present day. It can well be seen that a teacher conld not use np his strength in teaching a snfficient nnmber of pnpils at these low prices to make a respectable living, and also keep up a daily practice together with the necessary course of reading and stndy demanded by first-class teaching.

This shows how utterly impossible it is for a good teacher to compete with cnt prices bronght about by too mnch amatenr teaching. The old proverb has it that "The little foxes spoil the vines," and in this particular case we can say it is the incompetent amateur teachers of the dabbling class who spoil the vines of the mnsical profession.

The musical pnblic needs enlightenment upon these points. They should have a better appreciation of the value of music, and know why an amateur teacher is not capable of doing even passably good work, for there is a great gulf fixed between teaching the Art of mnsic and the ordinary school studies. While an amateur can teach notes and more or less of the technicalities of mnsic, this is practically useless, for notes are not music, nor are technicalities playing.

Any lover of music recognizes the superior artist when he hears him. He feels that indefinable something that moves the soul, and charms the æsthetic taste, but when he hears ordinary playing, he is instantly aware that those refined charms are entirely lacking. It is a plain fact that no one can teach what he does not know, and it is absnrd and nnreasonable to expect superior teaching of an æsthetical quality from an incompetent amatenr.

In the provincial cities and towns of about ten thousand people, there are a select few who employ first-class teachers. Many more would do this were they brought to see its importance. But how to give them this information is the question. People see and think about the things that they are interested in. They will nse an intelligent judgment when they become convinced of the desirability of discrimination. In general, they wish the best they can afford for their children, and this would be as true in mnsic as in other things, if they could be brought to see the difference between poor amateur and good professional teachers. One way to enlighten them is to invite these worthy people to your musicales and recitals. Prepare yonrself to give a good lecture or talk in these recitals upon some musical subject that will show that there is something to teach in music besides the names of notes and keys. Yon mnst show that the pupil's mind is to be directed to the inner music; to the effects that the notes record rather than to the notes themselves. Show the necessity of analyzing a phrase, and of bringing out its climaxes and accents, of crescendoing and diminuendoing, and, in short, to play with taste and expression. Show that tonch is especially necessary; and above all, these people need to know what real practice is, to see the vast difference between the thonghtless and fruitless strumming done by the great majority of pupils, and the true practice of the few who know how to study mnsic.

The pieces they hear at the musicales should not be entirely above their enjoyment, and each piece shonld be fully analyzed and explained, both technically as to its germs and phrases, questions and answers, and as to the composer's meaning and inteutions. The pieces should be so described as to give an intelligent appreciation of their aim and content.

Teach these people that there is something in music of more lasting worth than merely to while away a pleasant hour. That although there are sickly, sentimental songs and trashy music akin to "flash literature" novels of the blood-and-thunder order, yet there is a class of music that ranks with the best in literature. Teach these people to appreciate a few pieces selected from the gems of the classical composers, and show them that these are equal, intellectually, emotionally and *morally*, to the best thoughts in prose and poetry.

They would not expect some half-educated youug person to teach their children the noblest and best thoughts in the world's books, for this requires a person of complete education and broadest culture, and why should they look for good mnsic teaching from a novice? It requires a cultivated musician to teach those thiugs in musical art that are really worth studying and paying for. The amateur teacher gives attentiou to the self-evident thiugs in music only, thiugs that even the ordinary pupil can see for himself, or thiugs that a first-class teacher will impart as accessory while teaching the pupil to briug out the mnsical effects from his piece, to perform it artistically, be the piece ever so simple, while he is also teaching that difficult and subtle subject, touch, and imparting the ability to play with feeling, understandiug, and musical intelligence.

Again, would right-minded parents consent to have the minds and morals of their children corrupted by the teacher who tanght reading from the trash and riff-raff of the street book-stalls? Why should they any more willingly consent to have their children's taste and æsthetical and emotional nature corrupted by the musical trash that is nniversally given by these amatenr teachers?

"As the twig is bent, the tree's inclined." Every good teacher has suffered agonies from pupils who have been nnder the baneful influence of poor teachiug. How he has despaired of ever getting such pnpils to appreciate good music! How he has had to work to get them into ways of practice that had any real worth in them! He has not ouly to teach the child from the beginniug, but has had to do that which was vastly more difficult, root out the brambles and thistles that the parent has paid some dabbling and incompetent amateur to cultivate; while if the competent teacher could have had the child when his mind was ready for good sowing, like a newly plonghed field, instead of a field of weeds and thistles, which the false teacher had cultivated, he could have shown a beautiful crop of musical accomplishments within half the time spent by this incompetent teacher; yes, and have done this at a less total expense of money, to say nothing of the discouragement suffered by the child and the waste of some of the most precious years of its life.

As above said, the public needs enlightenment, and each teacher can talk these things over with his patrons and friends. He must use his influence to have good recitals in his town by the best obtainable artists. He mnst educate his own town np to an appreciation of the best mnsic through chorus-societies, amateur orchestras, church choirs, concerts, musicales, musical lectnres and by his own private playing and that of his pupils. He must be, or speedily make himself, a man of broad culture, and have a full and superior knowledge of the theory and science of his Art, and be so eminently above the amatenr teacher that his abilities will command the patronage of his community.

Why could not one of the leading teachers of the town write a carefully prepared letter, to which he shonld have the signatnres of other teachers, setting forth the main arguments, and calling the other professional teachers of the locality together, and plan in concert remedial work? The offending amateurs should be "labored with," argued with, and the whole matter set before them in its true light. It would seem that it need not be difficult to show them that if they asked a fair price, although they might have less teaching, they would receive the same amonnt of money. It might be suggested to them that, if they intend to continue teachiug, it would pay to be better prepared, for it is as easy to give a lesson for a dollar as for twenty-five cents, and the difference in the fee lies in the thoroughness of the preparation for the work. No right-minded teacher will ever complain of competition on the ground of capability and competency, but it is a sort of slow assassination on the part of the dabbling amateur, to take the whole life out of the profession by these niggardly prices. Where the moral respousibility rests, can easily be seen.

If these amateur teachers will prepare themselves, they will get more pupils at the higher prices, and these prices will enable them to seek further self-improvement, nuless they are too trifling and indolent to make themselves worthy of a fair share of the public patronage.

PIANO-FORTE TEACHING.

BY J. W. ANDREWE.

THE work of piano-forte teaching may be divided into two parts, to wit, the technical and the mnsical.

All that pertains to music, aside from the means nsed in its production, is considered as purely musical and distinct from the technical.

The fundamental basis of all piano music, technically considered, is the playing of the various kinds of passages and chords in a proper manner, with a correct position of the arms, wrists and hands, incluuiug well-finished tone productiou, nnder the control of the inner artistic sense of the performer. It is through these channels alone that the artist can express his musical thoughts npon his instrument. Hence, if one would express himself clearly he must not neglect these very necessary essentials.

Therefore, an early knowledge of and ability to perform the scales, chords and arpeggios becomes necessary. An nnderstanding of the structnre of the scale, as composed of its two tetrachords in its triple relationship of tonic, dominant and sub-dominant harmonies, should early be imparted to the pnpil, as well as why these relationships exist. Afterward it will be easy to acqnaint the student with the plegel, authentic and complete cadences, and he can be made to readily understand the dominant as the foregoing chord of the major and minor keys. After a thorough knowledge of the major heads has been given, the minor should be undertaken, care being taken not to confuse the mind of the stndent with trying to impart too much of the lesson without depending upon future repetition to make the subject familiar. If the matter of these relationships can be made plain to the mind of the stndent, you have already awakened his interest in mnsic. "To interest as well as to instruct" is a wise motto for a teacher to adopt. In this way only can you hope to arouse enthusiasm, which is essential to success. I am conscious that nndue enthnsiasm with a restless ambition, nnaccompanied by great patieuce, is often prodnctive of mnch work that must be undone, thereby causing a loss of a double amount of time that a correct conception at the beginning would have saved. The pupil should learn to know on paper, as well as on the keyboard, the position of the common chord. This work must be conducted by the teacher until the pnpil acqnires the desire of improvement for himself. In this way, new fields will quickly open in which will be derived mnch pleasnre and profit. After the pnpil has become somewhat skilled in the difficult parts, and has acquired a good knowledge of the sept chords, he will find mnch of value in the study of acoustics, and such works as "New Lessons in Harmony," by Fillmore, etc.

All those I will classify nnder the head technical, because they mnst be learned as a technical aid to music. Of course, it is largely in the domain of harmony, bnt I do not see how a person can be an intelligent musician, mnch less a teacher, without some knowledge of this important branch of mnsical trauing. Musical form cannot be nnderstood, nor can yon express ideas to your musical stndents without using terms nsed in the study of harmony. Furthermore, a chord expresses a definite object as much as the word letters express clauses and sentences in the literature of their component counterpart in the notes, germs, motives, phrases and periods in music.

We ought to teach our pnpils so that they can instantly perceive in all its different aspects wherever it occurs. We know a word at sight, without being conscious of seeing its individual letters. Why should not a chord be as quickly noted? Practice will enable us to do this, and will assist the slow reader in a marked manner.

This means, of course, earnest mental endeavor. Thus, in the study of mnsical form later on, the knowledge of harmony gained in the past becomes of great service in the assisting to a clearer understanding of the matter.

It also aids in making intelligent musicians, and should there be the little spark of genius within the breast of the aspiring stndent, such knowledge will help it to spring forth.

LIFE-RESTS.

"There is no music in a rest, bnt there is the making of music in it." In onr whole life-melody the music is broken off here and there by "rests," and we foolishly think we have come to the end of the tune. God sends a time of forced leisure, sickness, disappointed plans, and frustrated efforts, and makes a sudden pause in the choral hymns of our lives, and we lament that our voices must be silent and our part missing in the music which ever goes up to the ear of the Creator. See him beat the time with unvarying count and catch np the next note as if no breaking place had come between.

Not without design does God write the mnsic of our lives. Be it ours to learn the tune and not be dismayed at the "rests." They are not to be omitted. If we look np, God himself will beat the time for us. With the eye on Him, we shall strike the next note full and clear.—*John Ruskin.*

AN ELEGANT DESIGN FOR A PIANO COVER.

A VERY beantiful piano cover is made of dark blue cloth, Indian red or maroon broadcloth, worked with a border of sunflowers, which is set on a band of broadcloth inserted between narrow bands of the material used for the cover. Small sunflowers cut ont of yellow felt, the centres of which are brown plush, are appliqued in a continuous vine upon the border, with stalks worked in brown crewel and foliage cut from shades of green cloth or serge and applied. The edges can be worked in loose buttonhole stitch in crewel of the same yellow. The leaves may be veined and edged with a light or dark green crewel in contrast with the grounds of the leaf. A centre piece may also be made from the same design in the shape of a wreath, but this is optional.—*New York Recorder.*

EDITORIAL NOTES.

A HINT FOR POOR TIMISTS.

Poor timists need to exaggarate the accents in whatever they are studying. When learning a piece, all accents and points of emphasis need to be particularly overpowered. Bnt this does not imply piano pounding. The correct way to accent is to play the nnaccented parts of a measnre softly.

"When you make music without time,
You will find mortar without lime."

WHEN TO PLAY BEFORE LISTENERS.

Never perform for another a piece that has difficnlties which cause hesitation in private. The mere fact that there are difficnlties makes the performer nervons, and when in this state one makes needless mistakes. These bring mortification with increasing nervousness, and nltimate failure. There is no one thing that needs to be reiterated and drilled into the mind of a student more than passage practice. Every difficnlty must be conqnered when first met, by a slow, accnrate, and painstaking practice. The special difficnlty of a rnn is in its fingering. Just what notes are to be played are readily learned. The difficnlties reqnire some painstaking in their solntion, but nine-tenths of the practice of the other passages is for the sake of drilling the fingering into the hand. When the piece has no longer technical difficnlties, and the phrasing has been clearly developed, each phrase having its proper climax, and one phrase is tastefully balanced with another, it is safe to play before others.

MUSIC AND ART IN THE PUBLIC PRESS.

Why is it that in onr daily newspapers, and the weeklies of the better class, monthly jonrnals and magazines, ontside of onr profession, mnsic finds so small a place? Art matters are extensively reviewed. The lives of artists and descriptions of their pictnres are given a large amonnt of space, while among the readers of snch magazines there can be bnt a small per cent. who are especially interested, because only a wealthy few of cultivated taste, and those who appreciate higher art and have time to visit the city art galleries, take any special interest in this subject; whereas, from the lodging-room of the poor mechanic to the brown-stone mansion, there may be fonnd mnsical instruments, ranging from the mouth-organ and jews'-harp to the most expensive piano and pipe organ. Now-a-days almost every yonng lady plays, and now that mnsic is so commonly tanght in onr pnblic schools, all the children sing. Whatever the children do attracts the parents' interest, and it wonld seem that no one snbject could be mentioned in our daily, weekly and monthly jonrnals that wonld engage the interest of so many people as music. They wonld not only do great good for the advancement of onr art, improving the Snnday-school and church mnsic, and lending their interest to the establishment of amatenr orchestras and chorns societies, bnt they wonld farnish a department of their periodicals that wonld be eagerly read by almost all their snbscribers.

There is no doubt bnt that in the minds of the middle aged and older people of onr conntry there remains much of the olden time prejudice against mnsical art and its votaries. It used to be said, when a man was good for nothing else they made a music teacher or fiddler of him, and that idea still clings to the minds of a lamentably large portion, even, of edncated people. Bnt a new order of things is fast sweeping away that unfounded and nnreasonable prejndice.

The Angust number will be especially attractive. Mr. Finck, perhaps the leading musical critic of our country, contributes an article entitled "Shall I Compose?" E. Sherwood Vining writes a practical article npon "The Cnltivation of the Imagination," showing how to interest yonng pupils. On other pages we present several articles of sprightly, lively reading, more adapted to the snmmer months.

One of onr editors gives a timely article entitled "Success," appealing practically to the interest of teachers." "Short Sentences from Beethoven's Literary Writings," compiled by W. F. Gates, are paragraphs well showing Beethoven to be not only a composer, bnt a deep thinker upon all musical subjects.

EGOTISM AND PRETENCE.

"Arrah, but the gossoon knows how to lave 'is finger down an the roight kay," said an Irish woman when a young man sat down at the instrument and dashed off a few noisy chords and sweeping runs; the same prelude, by the way, that he has played for the last seven years.

Not infrequently we meet amatenrs who have a noisy, showy way of putting a prelnde to whatever they are going to play. This same genns is very much given to improvisation. A few bizarre chords interspersed with some dashing runs, a short bit of melody here, a few staccato notes there, seems to make np their whole stock of ideas. If snch aspire to play the organ, they entirely ignore the grand creations of the masters of that instrument, and regale their long-suffering congregation with full chords on the tonic, dominant and sub-dominant, and a few well-worn chromatic alterations; the whole plentifully interspersed with "hand-organ" runs. Perhaps they never analyze their own feelings, bnt any mnsician wonld say of such performances, that the player was trying to hide his own ignorance by the noisy display he made, and cover the poverty of his invention by his striking chords and showy runs. He reminds one of the cuttlefish, who is too cowardly to give battle, and so stirs np an inky and murky clond in the water, and thns blinding the enemy makes good his escape. Or of the ingenious fable, from Æsop, of the gnat sitting on the axle of a flying chariot, complacently saying to himself, "What a dnst I am kicking np."

This style of amatenr scratches his name on the keyboards and writes it in all the books; if he shonld own a diamond, he certainly gets his illnstrions name on all the window-panes, so great is his thirst for immortality, so determined is he that his name shall ever be before an admiring public.

A pianist of this class once had the audacity to call npon Liszt. As was his custom before receiving new pupils, the master invited him to play. Our friend sat at the instrnment before Liszt and a room full of pnpils —many of whom have since become famons—and dashed into his prelude of chords and runs. Liszt, who was a master of sarcasm, tnrned to the assembled pnpils and remarked, "He plays almost as well as some pianoforte tnners."

MINNIE HAUK'S MUSIC LESSON.

A few days since Mme. Minnie Hank was called upon by a yonng choir girl, who desired the great *prima donna* to give her some information about going abroad to study.

After some pleasant conversation, Mme. Hank said to the girl (Miss Elizabeth D. Griffith, of Bennington, Vt.):

"What vowel do yon nse?"

The pupil told her six, naming them.

"Indeed! I use only one, 'ah.' I stndied with Errani, Strakosch and Conrto; they all taught me with the same one, and I have used nothing but 'ah' all my life. However, yon mnst be yonr own judge in the matter. Now, before we begin, I wish yon to nnderstand that I mean to be perfectly candid. I will say just what I think. I shall be honest with yon.

"Now sing the scale for me, and take the long-drawn notes."

The scale was sang, but the tones were not full and did not please the distinguished artiste.

"Ah, yon do not *study your scales*, I see. Now, that is the great mistake yonng singers make, and it is fatal. Yon must work at yonr scales. They are the alphabet of music. Without them you can do nothing; remember that."

Then she generously proceeded to give the girl a lesson, and together they ran up and down the major scales, took the arpeggios and chromatics until the canary bird in the next room became overpowering and had to be covered np.

"Hold yonr notes, heed the time, hnsband your breath and open yonr month," were her orders. "Open your mouth, I say," she repeated. "How do yon expect a good tone when you keep your lips together? See!" And she threw her head back, made her lips describe a sort of parallelogram, and the common everyday scale rang ont as musically as her first aria in "Carmen." It wasn't a scale as the pupil understood it; it was mnsic! It was a revelation to her.

"Now, my dear, I'll tell you what yon want—bodily exercise. Do you practice any gymnastic or calisthenic movement?"

"No? Well that is bad. I have been singing ever since I was fourteen years old, and I never let a day pass that I do not take exercise to expand my chest and refreshen my lungs. It is a stimulant that the vocal chords must have. I go through ten different movements and practice each one twenty-four times."

She rose from the piano bench and proceeded to beat the air with her arms, showing the pupil exactly how to use her mnscular force without straining it.

"You need not take it so violently. It is not to strengthen the arm so much as to expand the chest. Keep your head still," and the Baroness de Wartegg threw her arms up and down, from side to side, and as far back as she conld, explaining that one needed a loose jacket to do the exercise correctly.

"Breath is the first requisite for tone, and you need not expect to sing until you have increased yonrs," shaking her finger admonishingly.

"You have a fine voice, but you do not yet know how to use it. Now, let me hear one of your songs."

Miss Griffith produced one of the sentimental songs of the day and began to sing it, the charming cantatrice playing her accompaniment.

Mme. Hauk watched her critically, and when she finished threw it aside and rubbed her hands significantly.

"My dear child, that is trash. Yon mustn't spend yonr time on that kind of music. Haven't you any of Mozart or Schubert?"

"I can sing 'Last Rose of Snmmer.'"

"No, you can't. Only a consummate artiste can sing those simple little ballads like 'Last Rose,' 'Sweet Home' and 'Suwanee River.' Haven't you anything else at all?"

"Well, I've only been studying a little while," the pnpil replied, apologetically.

"Yes, but it took time to learn that," pointing to the ditty, "and it was time wasted."

"Now, you mnst get some simple songs by Schnmann and Schubert and Brahms. Here, now, is his 'Sontag;' just let me rnn over this for you," and it was delightful to hear the exquisite way she sang that charming little German ballad.

"Don't yon like that better?" she asked, looking into the bright eyes of the captivated girl.

"You have the voice and the feeling; you want training and directing; you want physical exercise that will enable you to run the scale with one breath, and yon want good, wholesome mnsic. Trash like that which you have been singing for me is like a diet of candy—not nourishing. Work at slow scales and the solfeggios in piano, forte and piano again, and you will get flexibility and execntion. Work incessantly and systematically, but don't over study."

Then she seated herself in front of the favored visitor and told her how to take care of her health and how to work, read and stndy for "harmonic cultnre." She told her to keep her feet dry, her head cool, and her chest warm; to take an honest view of life and take no favors from any one.

"Make no secret of the fact that you are a poor girl. There is no disgrace in that. The world knows that wealth is inert, and that the bravest strnggles and best triumphs are made by the poorest artists. Be perfectly honest about your condition, and be too proud to aspire to anything yon cannot earn.

"If yon want to please *be natural*. Trnth is always better than affectation, and a great deal more lasting. If you have any intention of doing comic opera, relinquish it at once. Operetta won't help you for the legitimate. It is a school by itself now. Do *Elsa*? My child, don't dream of snch a thing. You are too young. Wait until you have had more training. In your undeveloped condition the strain would rnin your voice. Wait until you have a repertoire of lighter, brighter mnsic. Study Verdi, Gounod, Bizet, Donizetti. Get songs by standard composers and learn to sing them as they are written. The translations are not always good, for the reason that in the original the music and words are written expressly for each other, and when you change one you change the song.—*Ex.*

Do not waste a minnte, not a second, in trying to demonstrate to others the merits of your own performance. If your work does not vindicate itself, yon cannot vindicate it, but yon can labor steadily on to something which needs no advocate bnt itself. . . . . Toughen yourselves a little and accomplish something better. Inscribe above your desk the words of Rivarol, "Genins is only great patience." It was Keats, the most precocions of all great poets, who declared that "nothing is finer for purposes of production than a very gradual ripening of the intellectnal powers."—*T. W. Higginson.*

III.—EDUCATION OF PIANISTS.

BY JAMES M. TRACY.

If the student is classically inclined, the easy sonatas of Clementi, Kuhlau, Haydu and Mozart furnish the best food for both fingers and brain; but if modern showy music is the aim there are many authors to select from, like Lange, Spindler, Kuhe, Ketterer, Ascher, Leybach, Smith, Hunten, Mayer, Beudel, Mason, Mills, Thalberg and Herz. We might urge upon the student the classical, substantial side for study, but as we do not aim to be prejudiced toward either school, will pursue an independent course, leaving the student free to take whichever route he or she may feel inclined to follow.

We wish to state right here that the great mistake of nearly all those who study the piano is to practice too fast, thereby acquiring the habit of stumbling or stuttering, the effect of which is murderous to ears, nerves and music on performer and listener alike. There is no one thing in my experience as a teacher that causes me more anxiety and trouble—that constantly needs such watchfulness and close attention as this universal persistency of scholars and teachers to practice everything too fast. As soon as the scholar gets a little flexibility into his fingers, yes, before, he begins to accelerate the time, or, as Mr. Plaidy once said to me, "appropriate the time," meaning by this to convey the idea of taking the *tempo* into one's own hands regardless of one's ability to cope with the difficulties of the piece or the intentions of the author. Too much attention cannot be given to playing the notes correctly from the first. To do this satisfactorily, slow, deliberate, connected practice is absolutely necessary; also correct fingering. It is better you should play one piece, however simple, thoroughly well, than a dozen pieces badly. There is no credit or honor attached to a bad or indifferent performance of any piece of music, and though we may have the ambition to play a hard piece it is infinitely better to play a few easy ones well first. When you have succeeded in mastering them it is time to think of attempting to conquer harder ones. Be sure to master whatever piece you undertake before proceeding with any new ones. The scales are the foundation of piano playing and it is impossible to play anything well before they have been pretty thoroughly mastered, although many attempt to do so. Playing fast leads to many bad habits, such as striking wrong notes, non-observance of correct finger marks, stumbling, repeating notes several times, besides a generally detached, hurry-scurry manner of getting over a piece. No piece performed in such a way can ever be satisfactory or musical either to performer or listener. If the student has pursued our subject thus far and thinks he has not reaped the full advantages from the sources we have herein enumerated, let him return immediately and make a thorough review, for we wish him to begin the second period of our studies with technical facility and full understanding of the subject in hand, without which he is ill prepared to renew the journey to which our subject is about to take him.

In beginning this second period of piano study it is presumed the scholar is thoroughly qualified for the difficult task. The mastery of Czerny's four books of velocity, the three books of Loeschorn's, op. 66 and velocity, op. 136, together with other studies mentioned in this article, will be sufficient proof. To play Czerny's velocity studies in moderate time with a firm, even, legato, connected touch, requires considerable skill, and presupposes the scholar to have done good, faithful, technical work; yet there is much more to be done, in fact the threshold of our storehouse is hardly reached and the way seems distant, is hardly discernible, but so much of it as is open to view presents a hard, rough, difficult road to overcome. Loeschorn's velocity, op. 136, is much harder than Czerny's, requiring the latter as a stepping-stone or preparation; they embrace modern technical difficulties of great value, and cannot with propriety be ignored, for they are decidedly useful. The studies which come next in order and which are almost universally used by good teachers as the most essential of all studies extant, are Czerny's forty daily studies. There are no studies yet published, so far as we know, which do or can supply their place. These studies are purely technical, having no object in view but the proper training, development and perfecting the mechanical skill of the fingers; as such they are unequalled, but must be conscientiously studied and mastered. They should be played slowly at first, with a firm touch, until they can be played through several times in succession without mistakes, when they may and should be taken up with a faster tempo in order to gain the desired results intended by their practice, namely, velocity. For melodious studies to be used with these dry ones op. 88 of Loeschorn are good; also twenty-four "Variatione Elegantes" of Czerny's are musical and highly educational. There are many well-composed and interesting pieces by Franz Bendel, Wm. Mason, S. B. Mills, J. K. Paine and other American authors, which may be used at this juncture with pleasure and profit. We speak especially for Beudel, because he composed a large number of very elegant and instructive pieces which come within the capabilities of all students who have followed our instruction up to this point. The harder sonatas of Clementi and Mozart can now be taken up. The Peters edition is the cheapest and best to purchase, for they are plain, correctly printed and have been carefully fingered by men who are masters of that art. It is not necessary to name any particular number at present, but later on I shall specify which are of the most practical benefit. Clementi's twenty-four preludes and scales must now be taken up. They are a necessity to good piano playing and the time spent on their practice will never be regretted. They are dry, hard and not particularly interesting, but are decidedly educational. The first two books of Schmitt's studies, op. 16, are pleasant, useful, and are technically educational. They may be practiced with pleasure and profit.

We now come to the more extended études of Czerny, called the "Art of developing the fingers," op. 740. They comprise fifty studies and are now printed in one book. Litolff edition is the cheapest and best. The student should try to learn these studies to play in the marked metronome time. If he has been diligent and faithful in practicing what we have gone over he will have sufficient execution to do them with persistent hard work. Von Bülow and Madame Essipoff, the two finest technical pianists who have visited this country, say these studies must be known by every one seeking to play the piano respectably well. The sonata in C major, op. 34; E flat, op. 12; toccato in B flat, op. 47; sonatas G major, op. 25 and 40; B flat, op. 47 and C. major, op. 2 of Clementi may be learned in connection with the above studies. When these have been learned take Czerny's toccato in C, op. 92, and continue its practice till it can be thoroughly and perfectly well played; it is written in double notes which require much hard work. Carl Meyer's toccato in E major is beautiful, both as a study and concert piece. Schumann's toccato in C, op. 7, is good for technical purposes only. Other studies selected for special purposes may be learned in connection with what has been already recommended. Mozart's sonatas, though not particularly beneficial for purely technical study, should be practiced for pleasure and reading purposes. They also have a tendency to greatly improve the taste for all that is truly beautiful in piano playing. The sonatas in F major, C minor, A major, A minor and D major, are extremely beautiful in musical form, are full of tender sentiment, and no one can study these sonatas thoroughly without feeling their influence to be powerful for all that is pure, good and noble in musical art.

We have now come to another difficult point in our studies, but don't lose courage, dear friends, for it is too late to retrace our steps. Therefore turn not back, but persevere to the end. Though there may not be "millions in it," there is satisfaction enough in conquering the innumerable difficulties opposing you to repay you well for the trouble. Our next studies will be "Gradus ad Parnassum" of Clementi. They are technically difficult and about as dry as five-finger exercises; but for usefulness in mastering difficult passages, for general technical execution, they excel all other studies with which we are acquainted. It will be necessary to devote much time to the practice of these studies for they will not furnish substantial benefit to the student unless they are most thoroughly learned. By this alone can real, lasting, beneficial results be attained.

Clementi, it is said, was a perfect technical pianist, which will readily be believed by those who study his works when they are told he was a perfect master of them all besides being master of all other standard works of his time. Cramer's celebrated studies, which require technical finish, can now be taken up. They are beautiful and must be perfectly mastered, otherwise their beauty is lost.

CARELESS BEGINNERS.

BY CHAS. J. ROCKWELL.

A CARELESS teaching of the elementary principles of any science or art will cause its results to be felt throughout the entire career of the student, and the baneful effects of such a course cannot be over-estimated. The attention of teachers and students should be repeatedly called to this matter of perfection in little things, because it is attention to little things that makes perfection. There is a growing inclination to slight elementary work, and pass it over as trivial and of no great import. Elementary drill once neglected in the early stages of instruction must forever be considered as hopelessly lost, when that time has passed. It can never be regained in after years. So, improve the opportunity while it is present. Keep in mind the Greek builders who fashioned their masonry with the same care and exactness, and chose as good material when they were yet below the level of the surface as when above it, even though its perfection might never be seen.

All certain and desirable growth is slow growth. The vine that springs up in a day may wither in the glare of the succeeding day's sun, but the young oak which requires a lifetime to reach even a moderate growth may breast the storms of scores of winters. The greatest results, productive of the most good, often spring from the smallest beginnings, which in themselves may have appeared most trivial or insignificant. The hare can run faster than the tortoise, but the latter wins the race. So, given a poor beginner beginning properly, and another beginner who may bid fair to surpass the great Liszt himself, and yet beginning wrong, and the poor student may be relied upon in the end to outstrip his more talented rival. The most prosperous beginners may bring about most disastrous endings. Fine talent which needed only a proper development to bring it out, is mistaken for genius; and a genius, according to popular fancy, does not require to be taught the minor details of an art, that knowledge comes to him by intuition. There is nothing more erroneous and absurd than such a supposition. Mozart, the greatest musical genius that ever lived, was one of the closest of students. "I assure you," he said one day to a friend, "none has devoted so much care to the study of music as I; there exists not a celebrated master whose works I have not diligently studied." The neglect of laying a firm groundwork will tell on the future progress of the students. Blow and blaster soon exhaust themselves; noise and fuss and ignorant pretension is never long mistaken for true talent.

The public in general now knows too much about music to be deceived. It requires more of an ordinary player of the present day than it did of the virtuosi of the past. It is impossible to become a prominent musician without a genius for genuine hard work, a willingness to study all the elementary principles and to master all the intricate and perplexing details of the art. Thoroughness in little things is absolutely necessary in the making up of a musician.

Yes, it pays to start well, to be patient, to be willing to work, tune or no tune, until every little trifle is fully understood. The pieces will take care of themselves, they can wait, they are in no hurry to be "executed," and the people in general are perfectly willing to forego the pleasure of hearing you play, my young friend, until you can prove yourself a deserving claimant for their attention and praise.—*The Canadian Musician.*

COMMITTING MUSIC TO MEMORY.

BY HERVE D. WILKINS.

THE ability to read music mentally "to one's self," as we say in speaking of reading a book or a paper, is far more general than we suppose.

First there are the composers—they must have the ability to do it, although there are many of these who compose only at the piano.

Orchestral conductors have it, and some of them even commit the music to memory and direct without notes. Nikisch, Von Bülow, Rubinstein and others do this.—*From The Musical Record.*

NEW PUBLICATIONS.

We have recently received from the author, Edmund J. Myer, F. S. Sc. (London), a work on the voice entitled "Vocal Reinforcement." This is a book for vocal teachers and pupils. It is very cleverly written and takes up the subject of vocal culture theoretically, mechanically, intellectually and practically. Mr. Myer is one of our most successful teachers in voice culture, and this book is the final result of long experience and untiring investigation and experiment. Teachers of vocal music will find much to interest and instruct in this work. Many half-truths are brought to a full light. It is a book that will well repay careful perusal on the part of all young teachers and thorough study on the part of the pupils. It can be ordered through our office. Price, $2.50.

We have another new work upon this subject called "The Voice in Speech and Song," by Theodore E. Schmauk; Jno. B. Alden, New York, Publisher, 393 Pearl St. Price 75 cents, postpaid.

This is a well-written work and is meeting large sale. Many quotations from standard authorities are introduced into the work, which treats of the voice both from a theoretical and practical standpoint. It is especially adapted to the needs of advanced students and young teachers, while teachers of large experience will find much of interest and value in its pages.

ELEMENTARY HARMONY. By Ludwig Bussler. New York, G. Schirmer.

The introduction to this work contains an admirably clear statement of the nature and scope of the science of Harmony; of the aims of its study and of the limitations of its relations to free artistic creation.

The treatment of the Consonant Principal Chords begins the work proper, consideration of intervals being omitted. The parallel minor key is presented simultaneously with the major, and the chief chords of each are presented clearly and practically. Then follow practical exercises in the use of these three triads, both in major and minor; but soprano melodies are given instead of basses,—a marked departure from the common practice of the text-books. One might, perhaps, take exception to the early freedom allowed the learner in transferring the common tone from one voice-part to another (p. 12); since the common tone forms one of the most important means of chord-connection, and chord-connection, in natural relations, is the very thing to be taught. If there be anything substantial gained by these breaks, it is not obvious, even to the experimental critic and teacher. It certainly must tend to weaken in the pupil the sense of the importance of strict voice-leading. If this point were strictly insisted on as soon as the open position of chords has been introduced (p. 18), perhaps there would be, after all, little harm done. But, even after that, some of the model exercises (see Model 4, p. 20) break connections unnecessarily. An example occurs, measures 1 and 2, Model 4, where a good connection between Tonic and Dominant could easily have been secured by taking the last chord in meas. 1 in close position. There are examples in succeeding "models" where the voice-leading might be much improved.

The inversions and the rules for their use are well explained. So is the Dominant Seventh and its treatment. The so-called "chord of the Ninth" with its inversions receives elaborate treatment. It would perhaps be wiser to omit all this and treat the ninth, major or minor, as a free suspension or appoggiatura. This would save pupils no small amount of useless labor. Apart from this, the treatment of discords and of free voice-leading is sound and clear, and goes into minute detail. Part I constitutes a solid compendium of the traditional doctrine of harmony, with copious examples. Part II is a thorough, complete and lucid treatment of tones foreign to the harmony; including passing-tones, by-tones (improperly and meaninglessly called "changing-tones"), strict and free suspensions, anticipations, etc. Part III deals exhaustively, but always from the traditional standpoint, with the subject of modulation. The treatment is clear. But no account is taken of the modern extension of the limits of tonality, as exemplified in Wagner, Liszt and their successors; and no point is made of the important third and sixth relationships which constitute so important an element of modern harmony. This information the student of this book will be obliged to acquire elsewhere, or miss it entirely. Part IV treats of the "altered" chords, clearly and fully.

From its chosen standpoint the book is full and clear, and, with the exceptions above noted, is to be commended. But its standpoint is precisely what it would be if Lohengrin, Tannhäuser and their successors had never been written; and if such men as Hauptmann, von Oettingen and Riemann had never led harmonic speculation into new and promising paths. That no text-book on harmony can be complete, now-a-days, which leaves such matters out of account, need hardly be said. Unless harmonists are hopelessly given over to mental inertia, the harmony teaching of the future must go beyond Mr. Bussler's outlook.

J. C. F.

CONCERT PROGRAMMES.

Missouri Valley College School of Music, with Biographical Sketches and Description of Pieces, by Edgar J. Place, Director.

"Hommage à Dames," Op. 35, Fesca; "O Leave Me Not, Dear Heart," Mattie T.; "La Sonnambula," Op. 27, Leybach; "Fille du Regiment," Op. 116, Smith; "Happy and Light" (from Bohemian Girl), M. W. Balfe; March from the "Ruins of Athens," Rubinstein; Polonaise in A, Op. 28, G. Merkel: "In the Garden of Sleep," De Lara; Nocturne in D flat, Op. 24, Th. Dohler; "I will Magnify Thee, O God," J. Mosenthal; Rondo in G, Op. 51, L. Beethoven; Second Mazurka, Op. 25, B. Godard; "In the Chimney Corner," F. Cowen; "Allegro con brio," Sonato in D, No. 11, J. Haydn; First Sonata, 4 hands, Op. 30, F. Schubert; "Joy to the Victors," A. Sullivan; Allegro Moderato, Souato in F, No. 28, J. Haydn; "Germany," M. Moszkowski; "Allegro ma non tanto," Sonata, Op. 9, No. 1 (two pianos), J. L. Dussek; Overture to "Magic Flute" (two pianos, eight hands), W. A. Mozart.

Music School of Pittsburgh Female College, Theodor Salmon, Director.

At Evening, Schumann; Etude, Op. 25, No. 2, Fantaisie Impromptu, Op. 66, Chopin; Nell, Buchanan; Ballade and Polonaise, Vieuxtemps; Oh, Promise Me! De Koven; Adagio, from 3d Suite, Ries; Eros (Melody), Op. 27, No. 1, Foerster; Rhapsodie Hongroise, Liszt; Harry and I, Anon; Protestations, Norris; Spanish Dance (Habenera), Sarasate.

Elmira College School of Music, Edward Dickinson, Director, Elmira, N. Y.

Symphonic Poem, "Les Preludes," after Lamartine (arranged for piano, four hands, by the composer), Liszt; Sonata, Op. 27, No. 2 ("Moonlight), Adagio, Allegretto, Presto Agitato, Beethoven; Scene and Air, "Judith," Concone; March and Chorus from "Tannhaeuser," Wagner-Liszt; Reverie, Vieuxtemps; Rondo, E flat, Weber; Serenade, D minor, Schubert-Liszt; Solveig's Song, Grieg; "I once had a Sweet Little Doll, Dears," Nevin; Polka de la Reine, Raff.

Piano Concert, by Emil Liebling, Chicago, Ill.

Sonata, Op. 31, No. 2, Beethoven; Valses, Op. 18 and Op. 34, No. 1, Nocturnes, Op. 15, No. 1, Op. 37, No. 2, Op. 55, No. 1, Etudes, Op. 35, Nos. 1 and 7, Chopin; Romance, Op. 41, Raff; Cradle Song, Two Concert Romances (new), Emil Liebling; Impromptu, Op. 17, Concert Etude, Op. 27, No. 3, Scharwenka; Menuetto, Op. 17, Serenata, Momento Giojoso, Valse, Op. 34, No. 1, Moszkowski; Chant du Ruisseau, Lack; Etude de Concert and Polonaise, Schytte.

Musicale by Miss Glover's Pupils, Grand Rapids, Mich.

Reverie, Sudds; Schottishe, Latour; Sontag, Op. 101, Gurlitt; Heather Rose, Lichner; Palm Leaf Mazurka, Ferd. Hiller; Tulip, Lichner; March, Geise; Young Bugler's Galop (four hands), Karl Merz; Gavotte, No. 1, A. Barili; Nocturne, Goldbeck; Song, Anchored, Michael Watson; Flashes from the West, Goldbeck; Finale, Mozart's Fifth Symphony (four hands); Gavotte, Drippè; Tempo di Marcia, No. 8 (four hands), Loeschhorn; Volkslied, Oukel Ting.

An Evening with Haydn. Ingleside School, New Milford, Conn., A. Leroy Conkey, Director.

Sketch of Haydn's Life; Trio in G major (including the famous Hungarian dance rondo), Piano, Violin, Violoncello; Military Symphony, two pianos, 8 hands; Trio, Piano, Organ and Violin; Violin Solo, Sonata in F Major; Trio in A Major, Piano, Violin, Violoncello; Toy Symphony, two Pianos, Violin, Sopranos, Altos, Cuckoo, Rattle, Cricket, Quail, Nightingale, Owl, Whippoorwill, Trumpets, Drum and Triangle.

Parlor Piano Recital by the Pupils of Miss Miriam Coit, Newark, N. J.

Reveille de Lion, 4 hands, Kontski; Sonatine, No. 2, A and B, Rondo Militaire, Biehl; Happy Dream, May Rapture, Lichner; Valse, Rummel; Mazurka, 4 hands, Meyer; Doll's Dream, Oesten; Danse Hongroise, Böhm; Falling Leaves, Müller; Barcarolle, Gieble; Silver Bells, Spindler; Sonatine, Op. 55, No. 2, Kuhlau; Tarantelle, Ludovic; Morning Greeting, Gurlitt; Spanish Danses, 4 hands, Op. 12, No. 1, Moszkowski.

Concert by Mr. Arthur Foote, with the assistance of Mrs. E. M. H. Hascall and Mr. Eliot Hubbard, for the Benefit of the Family of Caliza Lavallée, Boston.

Italian Concerto—Allegro moderato, Andante expressivo, Allegro assai—J. S. Bach; Songs, "Stille Sicherheit," "Through Murmuring Branches," "Frühlingsgedränge," Robert Franz; Etudes Symphoniques, Op. 13, Robert Schumann; Songs, "Herbstgefühl," Nevin; "Because of Thee," Clayton Johns; Prelude from Suite in E minor, E. A. MacDowell; Waltz in A flat major, Ethelbert Nevin; Prelude and Fugue, from Suite in D minor, Arthur Foote; Caprice on the Duett from "Der Freischütz," Stephen Heller; Songs, "Meine liebe ist grün," Brahms; "Im Maien," Schaefer; Rhapsodie in G minor, Op. 79, No. 2, Johannes Brahms; Waltz in A flat major, "Le Bal," Anton Rubinstein.

Piano Recital by Miss Katharine P. Norton, Rutland, Vt.

Allegro, from Grand Sonata in D, Op. 53, Schubert; Kammennoi Ostrow, Op. 10, No. 22, Rubinstein; O Fatima, Von Weber; Sonata in A flat major, Op. 26, Beethoven; The Garden of Sleep, De Lara; Romance in G minor, Scherzino, in B flat, Op. 26, Schumann; Romance, Pavane, Orth; Peer Gynt-Suite, Op. 46, Daybreak, Death of Aase, Anitra's Dance, The Hall of the Mountain King (Imps chase Peer Gynt), Grieg.

THE TONE-SOFTENING DEVICES.

The "piano nuisance," as it is called, is being severely dealt with in some European cities. In one instance the authorities will not allow the outside windows of a room to be open where a piano is in use. In music schools, unless pianos are widely separated or have heavy partitions between the rooms, the music can be heard from one room to another. In their homes pupils frequently lose practice rather than disturb some member of the home who may be ill, or from dislike or diffidence to playing before some musical visitor who may chance to be present at the hour given to the instrument. To obviate this, many of the piano makers have introduced devices to soften the tone at will, some using a stop, others a pedal. The use of these is to be commended for another reason. A great deal of the pupil's practice is technical and comes in the centre of the instrument, and to relieve the hammers of unnecessary wear lengthens the life and tone quality of the instrument. This is especially true of the practice of accent exercises.

THE ENGLISH REGISTRATION BILL FOR TEACHERS.

The English Parliament is considering a "Teacher's Registration Bill," in which English teachers and musical societies are extremely interested.

This Bill provides for the examination and licensing of teachers, much in the same manner as is done with doctors, lawyers and teachers of public schools in this country. The object is to protect the better class of teachers and prevent the charlatan from gaining a foothold.

In our country the College of American Musicians is doing much to raise the standard of teaching. The many conservatories and schools of music are steadily raising their graduation requirements; in fact rapidly so, especially in the line of theory and methods of teaching. The latter may be said to be a peculiarity of the American conservatory, which not only teaches playing, singing and theory, but also gives normal courses in the science of teaching.

It is a well-known fact that a great many fine musicians are poor teachers, and the practical turn of the American mind is seeking to remedy this defect as above stated.

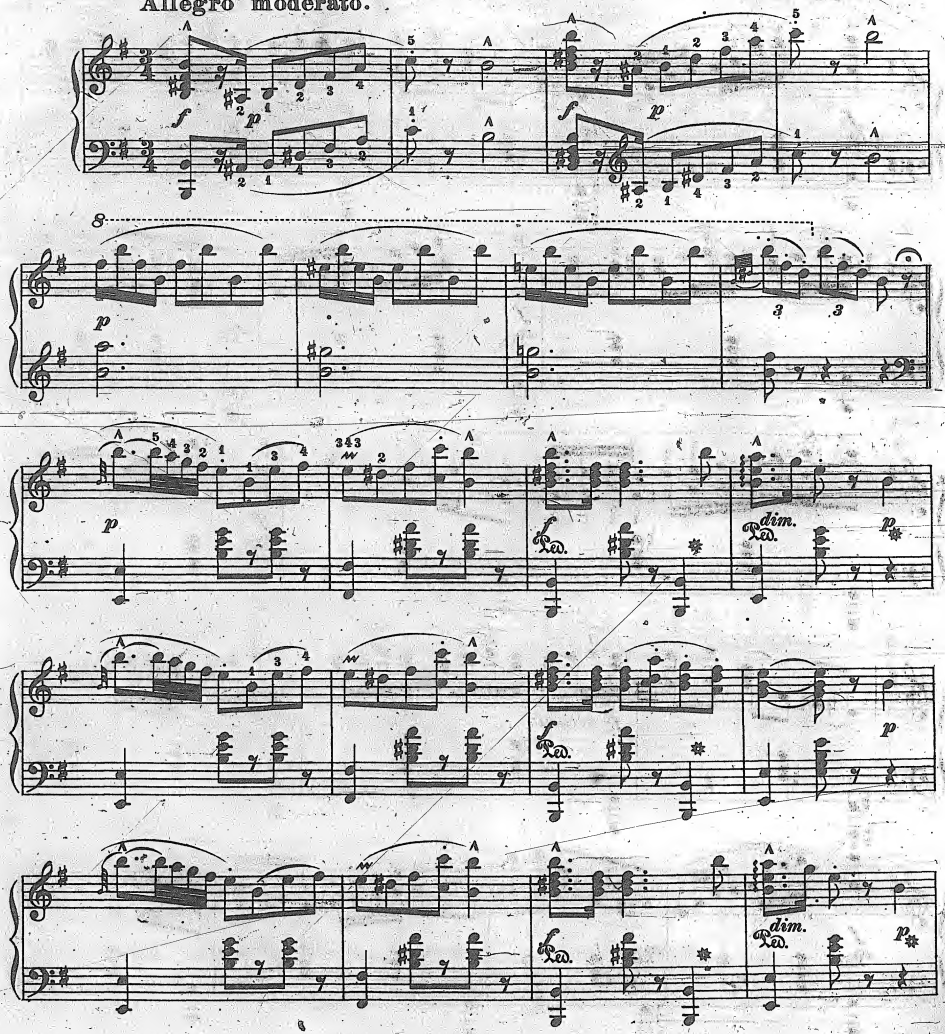
The thorough study of Bach is indispensable to modern pianism, and while reacting in the most favorable manner on the technique, it also encourages a more musicianly appreciation and treatment of all intricate work.—*Emil Liebling.*

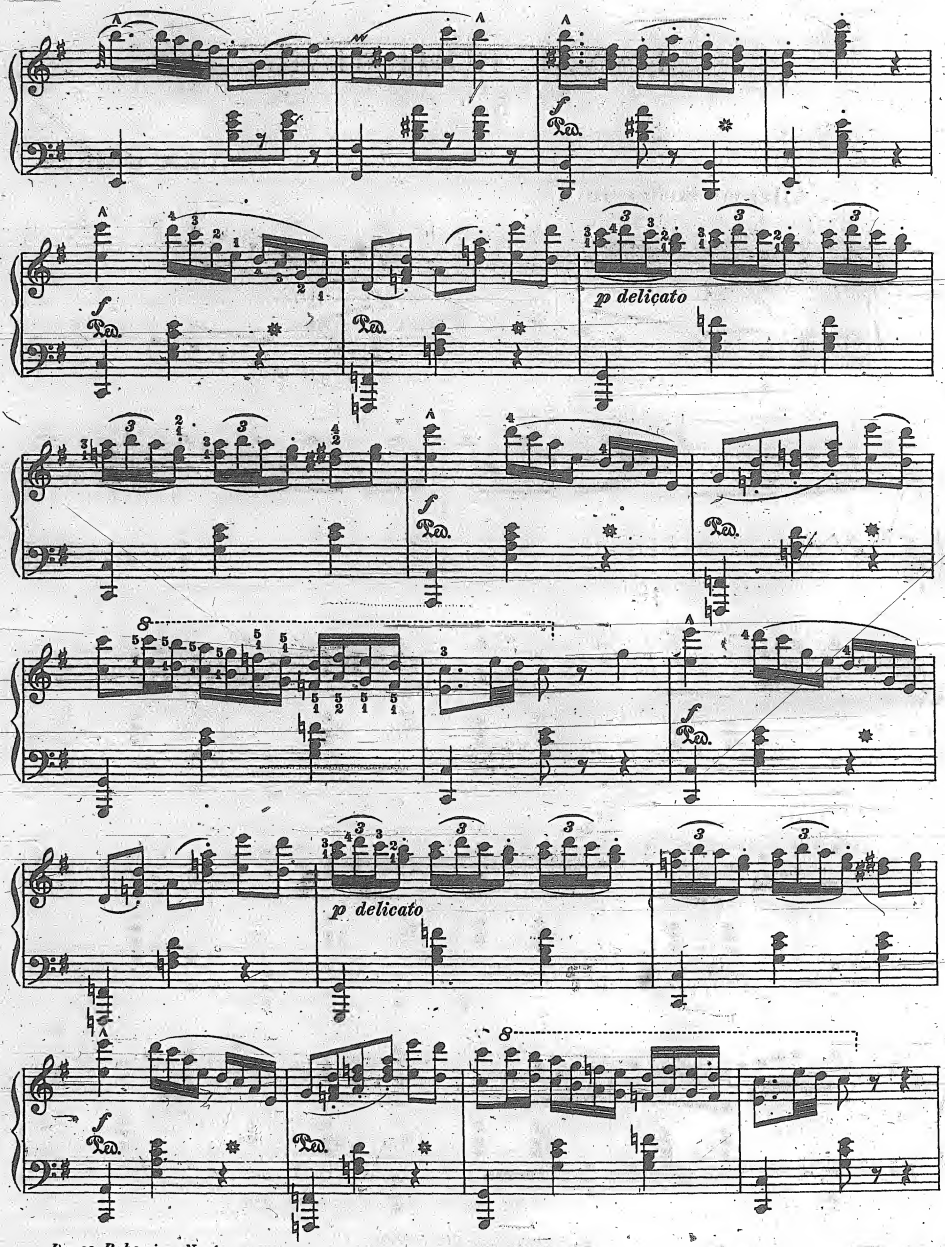
DANSE BOHEMIAN.

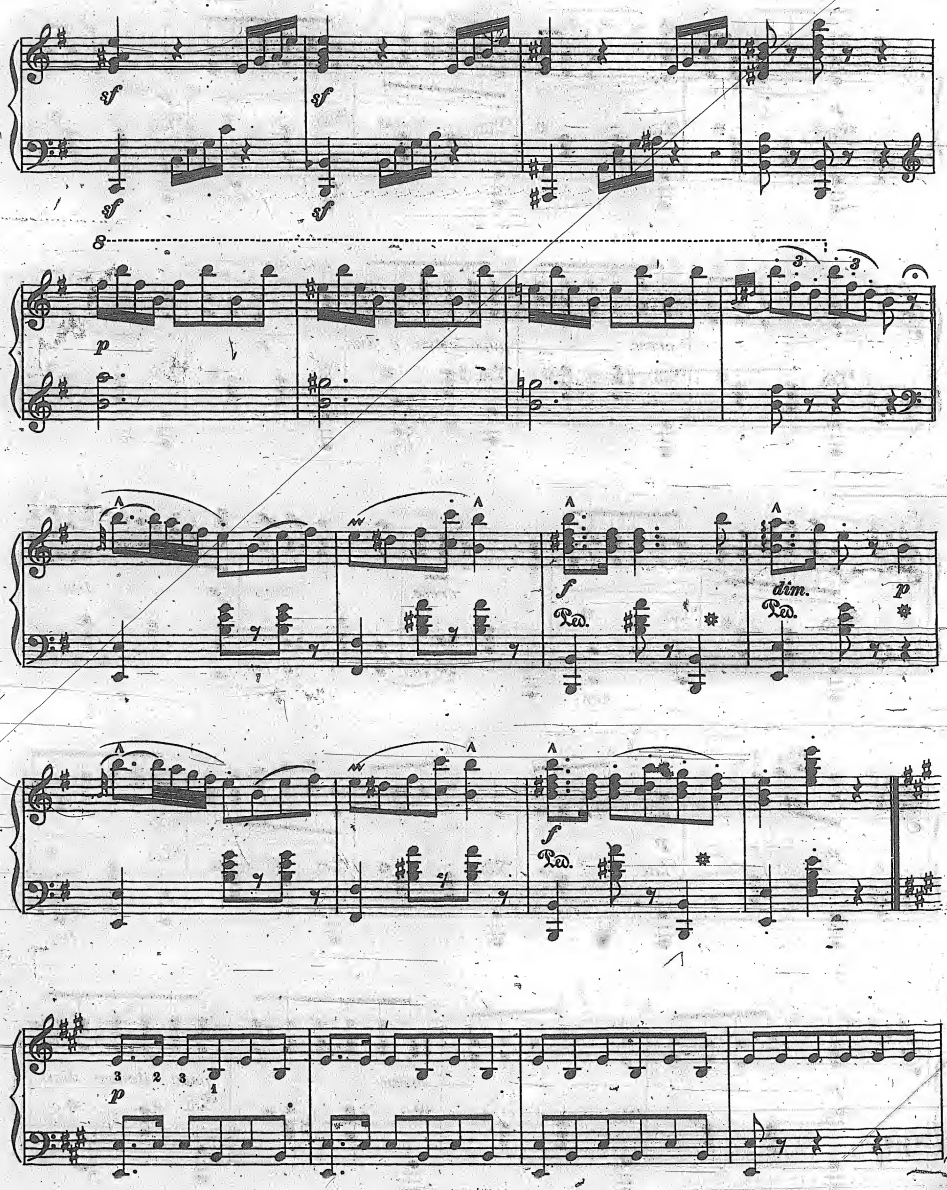
No. 1.

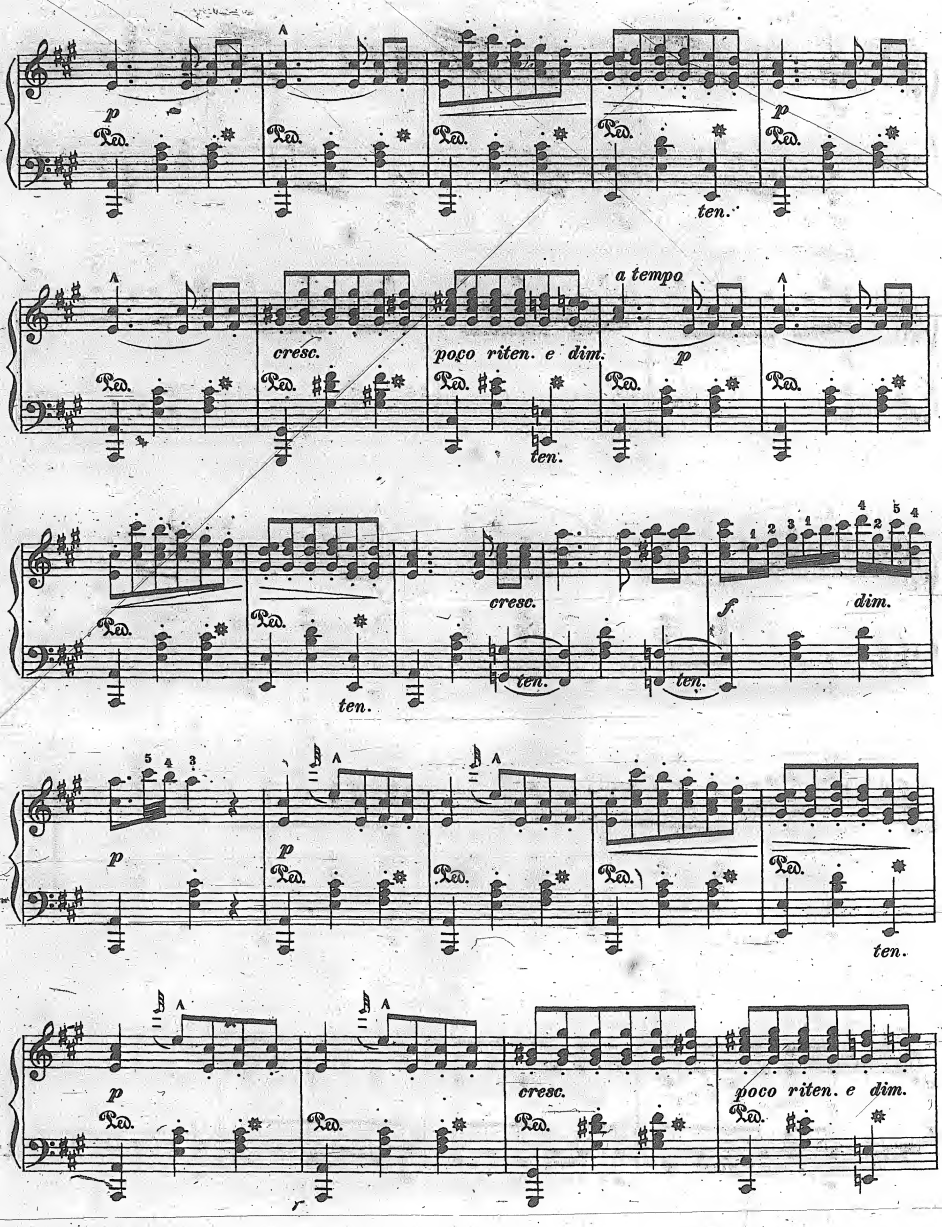
ADAM GEIBEL.

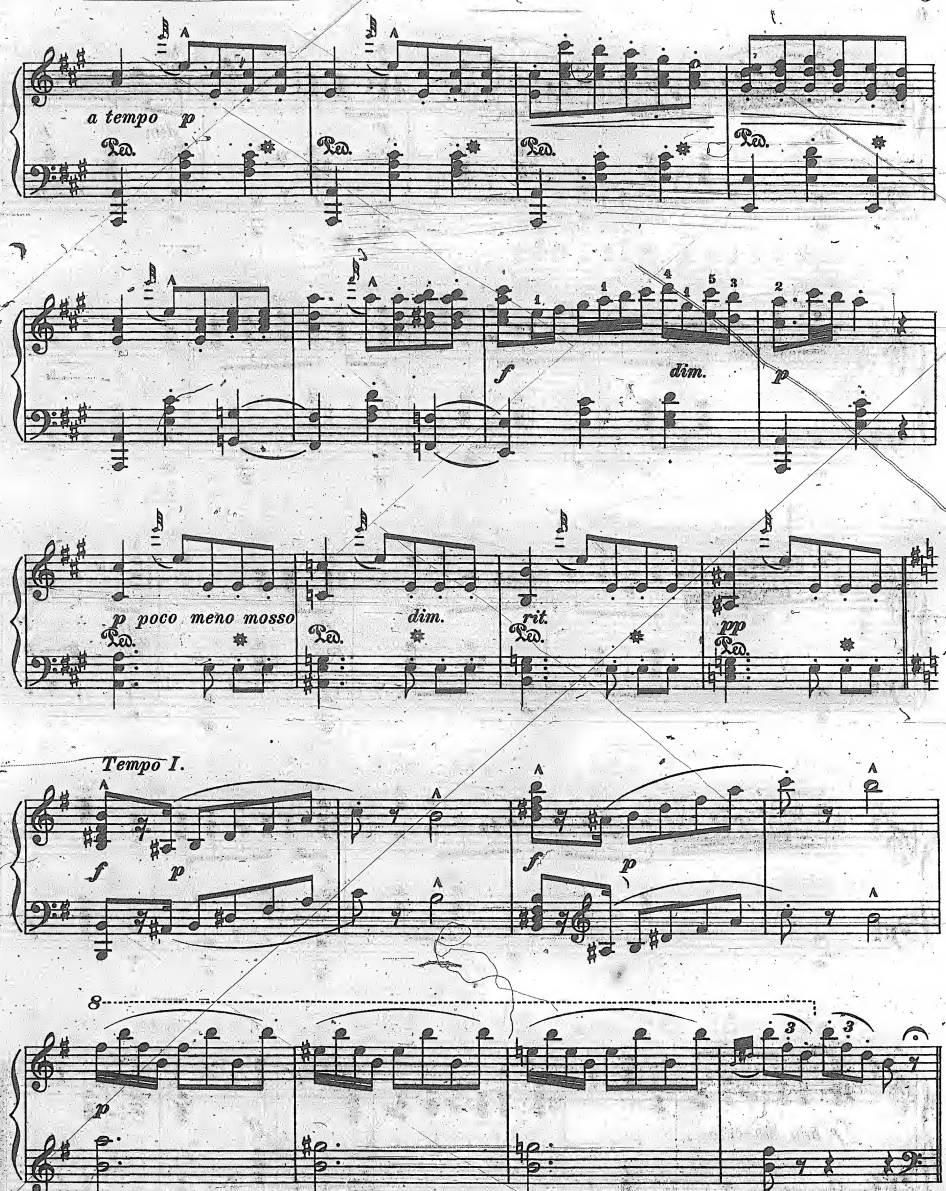
Allegro moderato.

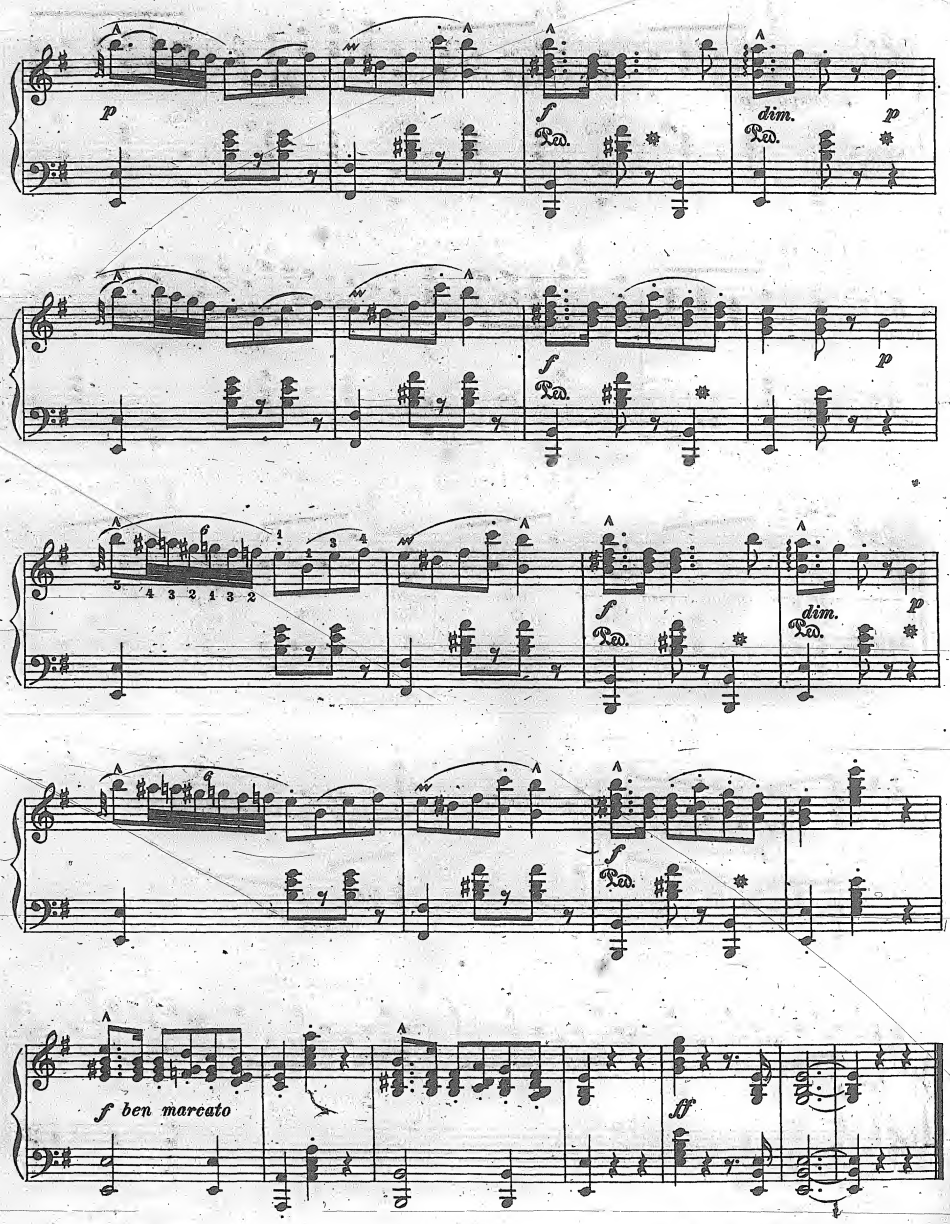



p delicato
p delicato


sf
sf
sf
sf
8
p
3
3
f
Ped.
dim.
p
Ped.
f
Ped.
3 2 3 1
p


p
Ped.
ten.
a tempo
cresc.
poco riten. e dim.
dim.
f


a tempo p
Ped.
f
dim.
p
p poco meno mosso
rit.
pp
Tempo I.
8

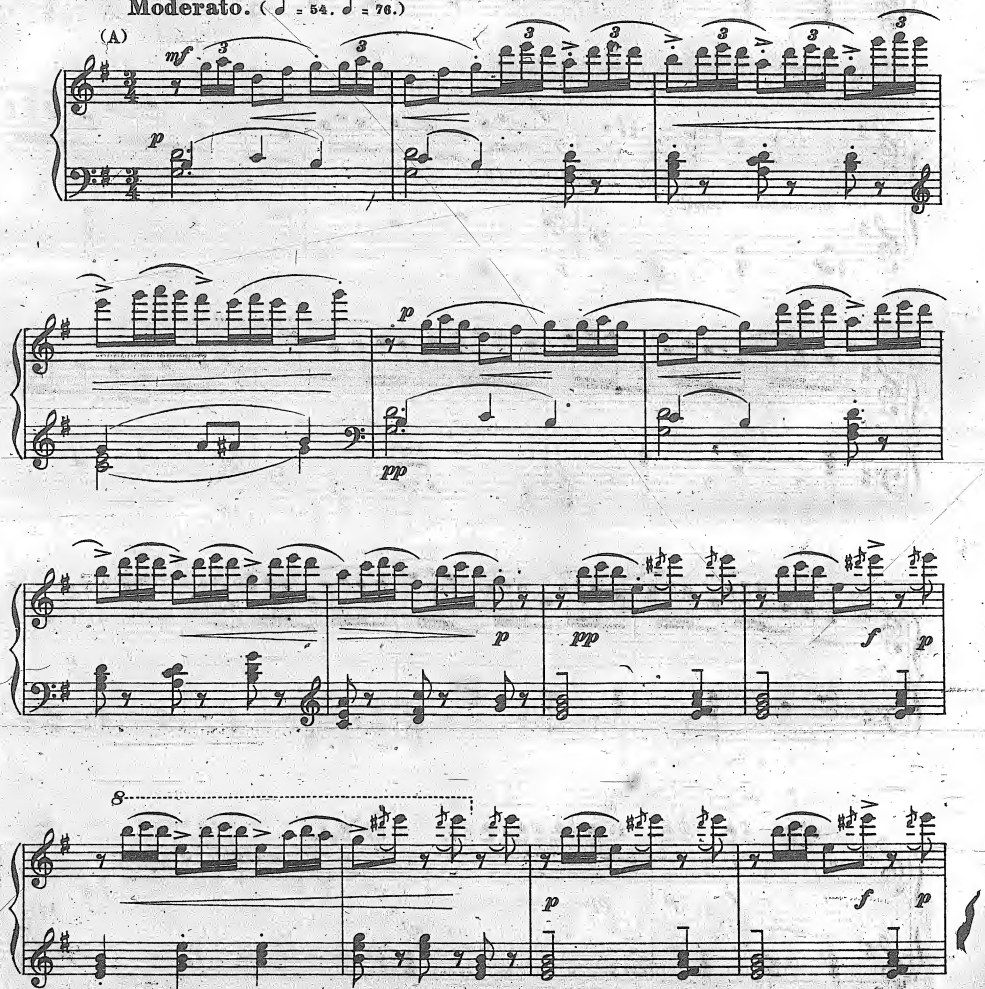

p
f
Ped.
dim.
Ped.
p
f
Ped.
p
f
Ped.
dim.
Ped.
p
f
Ped.
f ben marcato
ff

Nº 22. The Skylark.

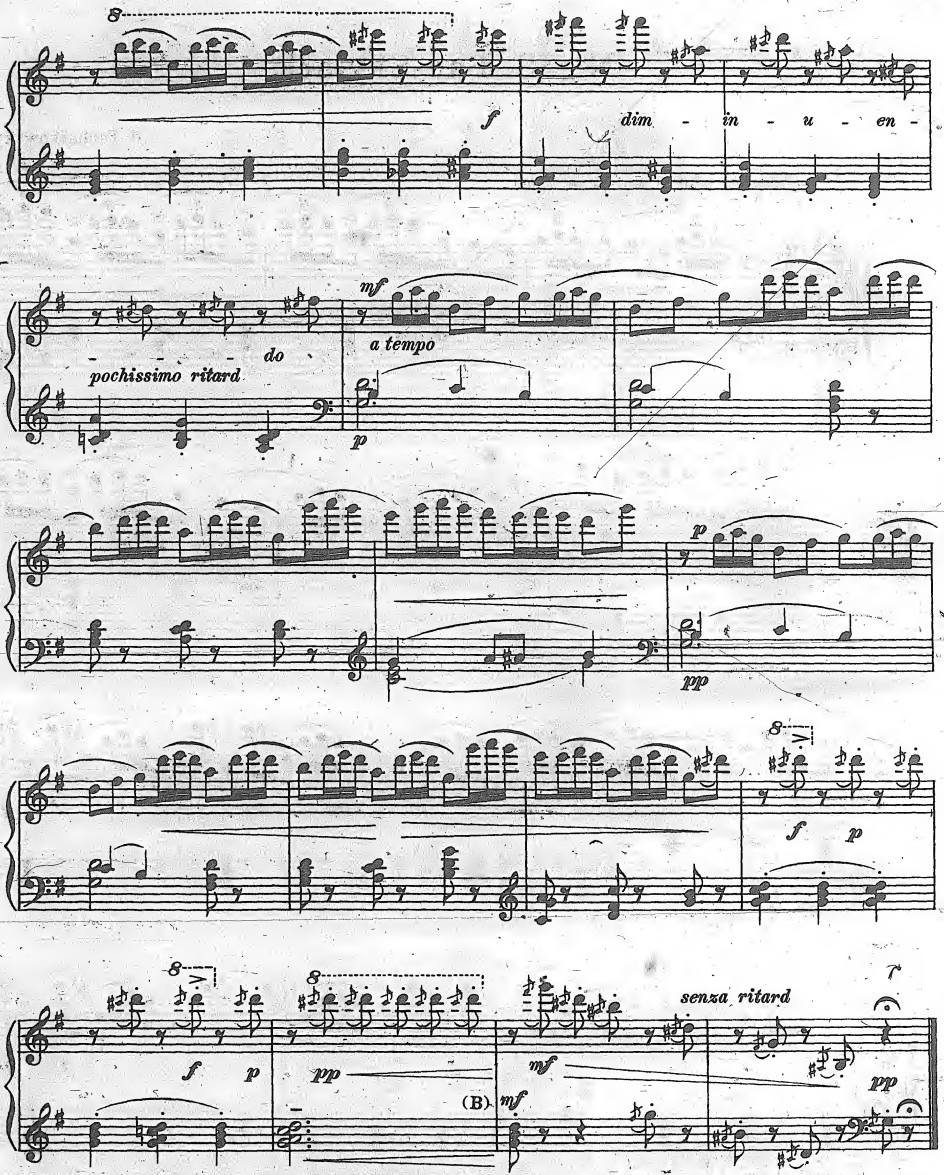
P. Tschaïkowsky.

Moderato. (♩ = 54. ♩ = 76.)

(A)



(A) This beautiful piece needs the most careful discrimination in touch. The left hand simply serves as a harmonic background for the skylark's lovely song. The phrasing while delicate and refined must not lack in sharp rhythmical effects indicated here and there by the accent >.



(B) Here the left hand has a melodic value and should be like the right in tone and strength. Previous to this bar it should be played extremely lightly.

THE FAIRIE'S BALL.

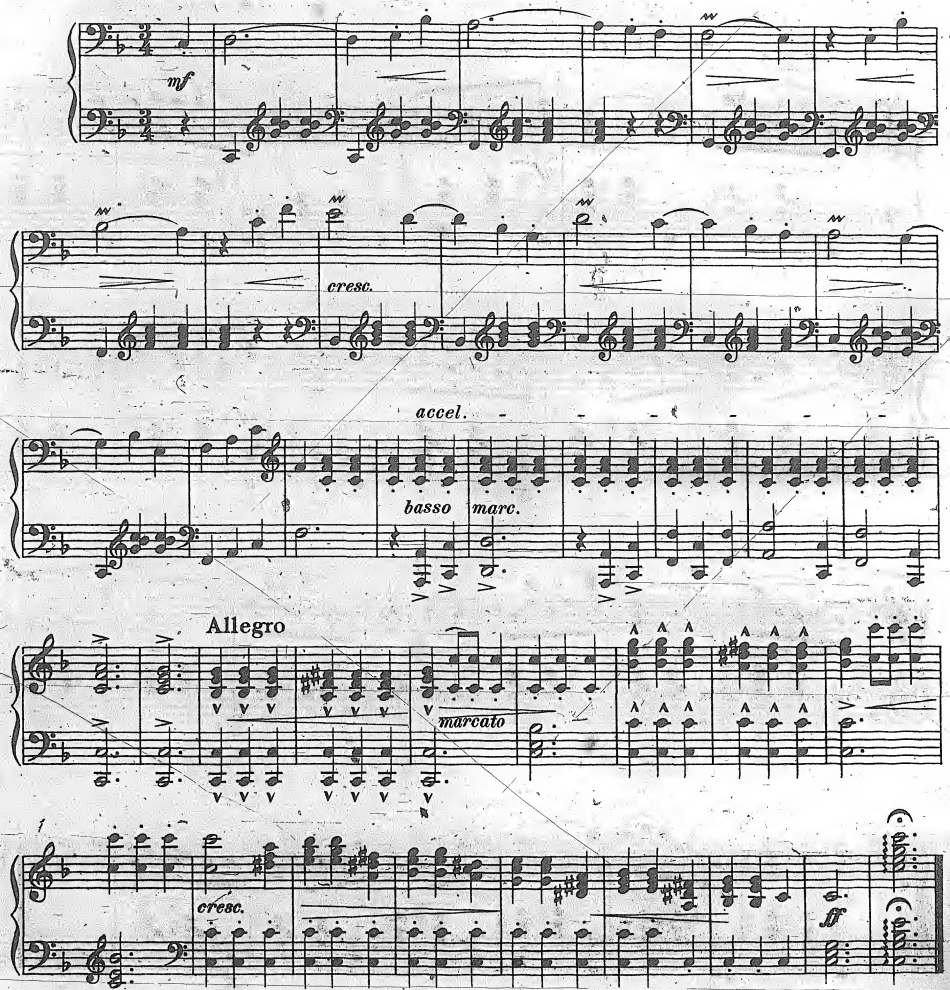
Danse des Sylphes.

GRAND VALSE.

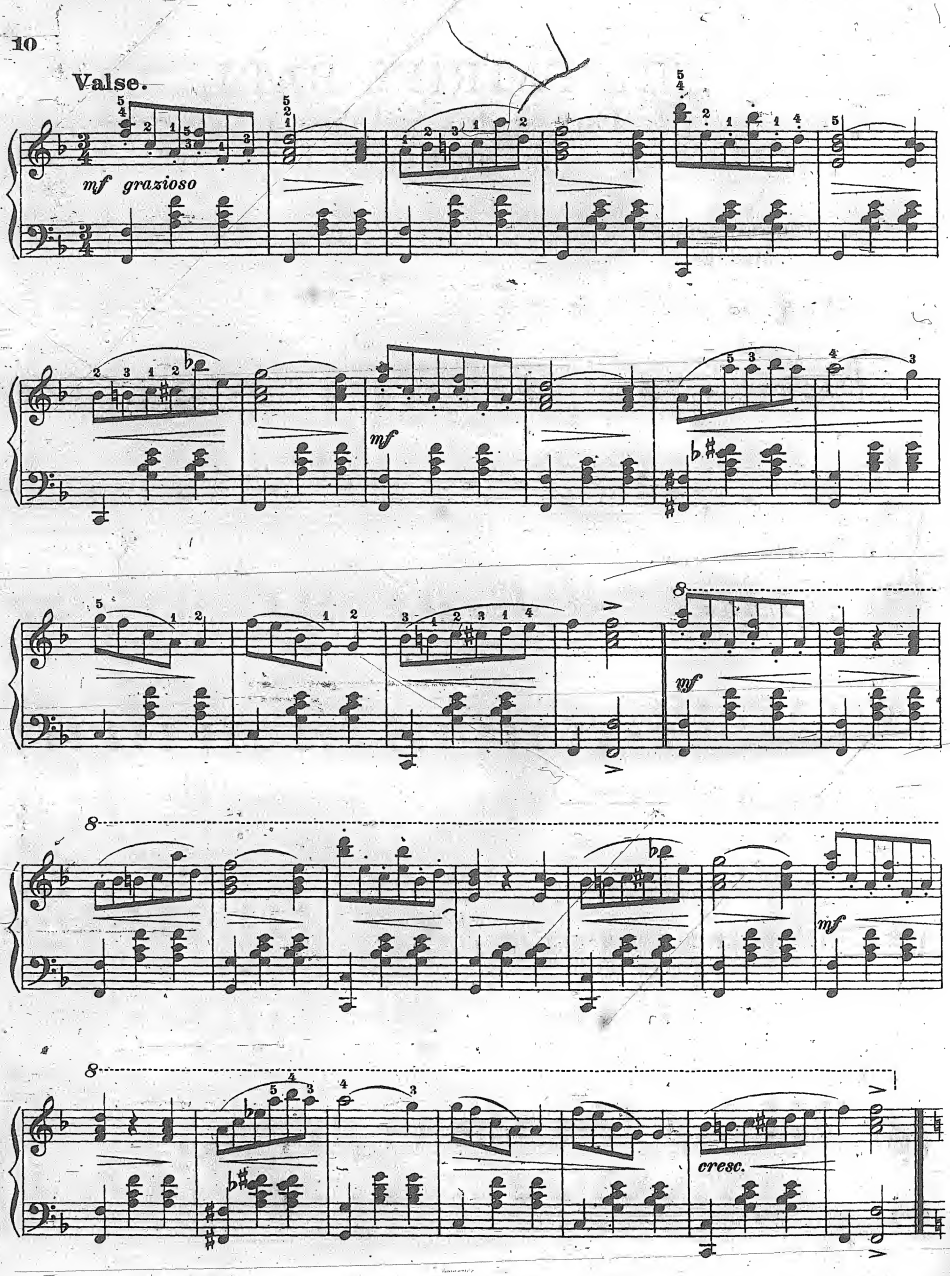
Introduction.

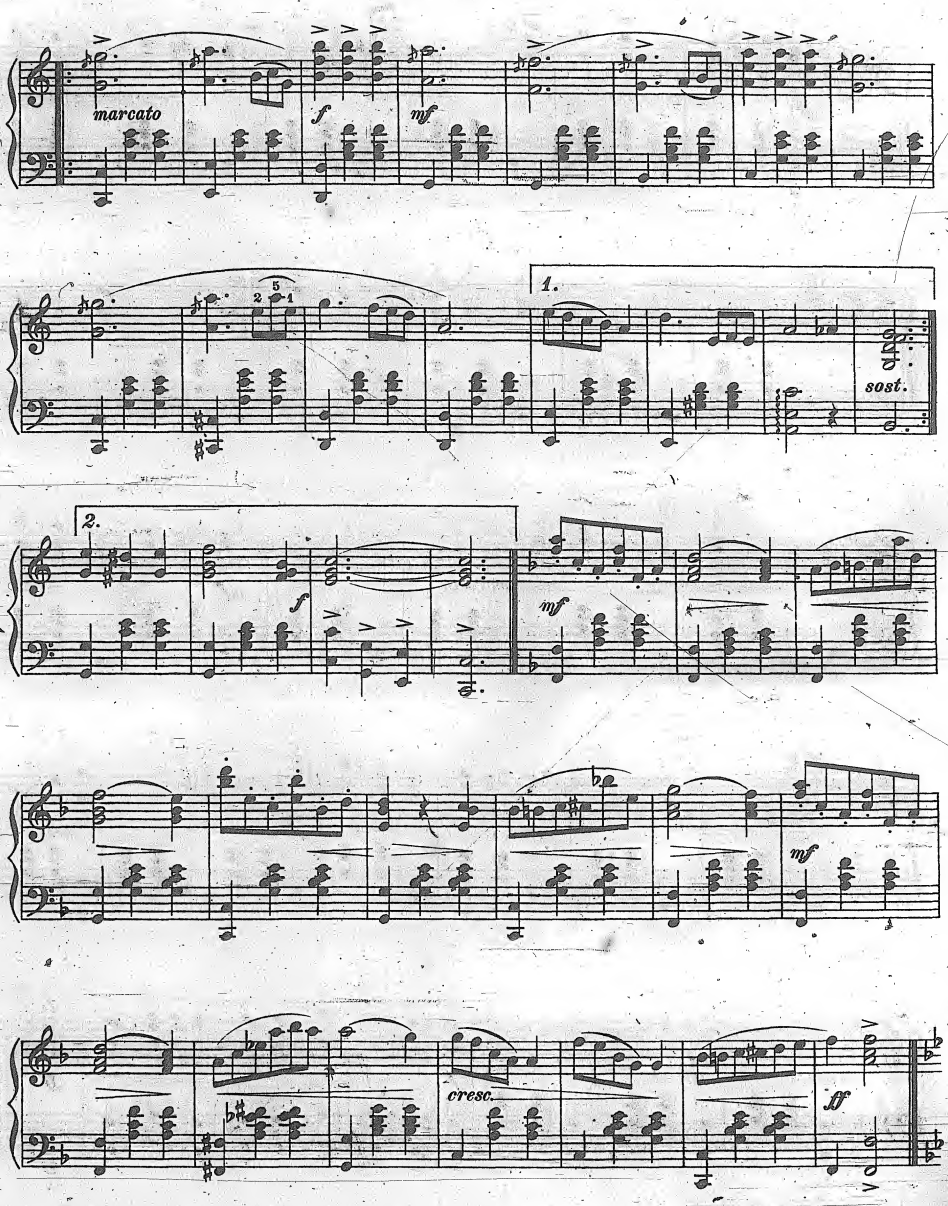
Andantino.

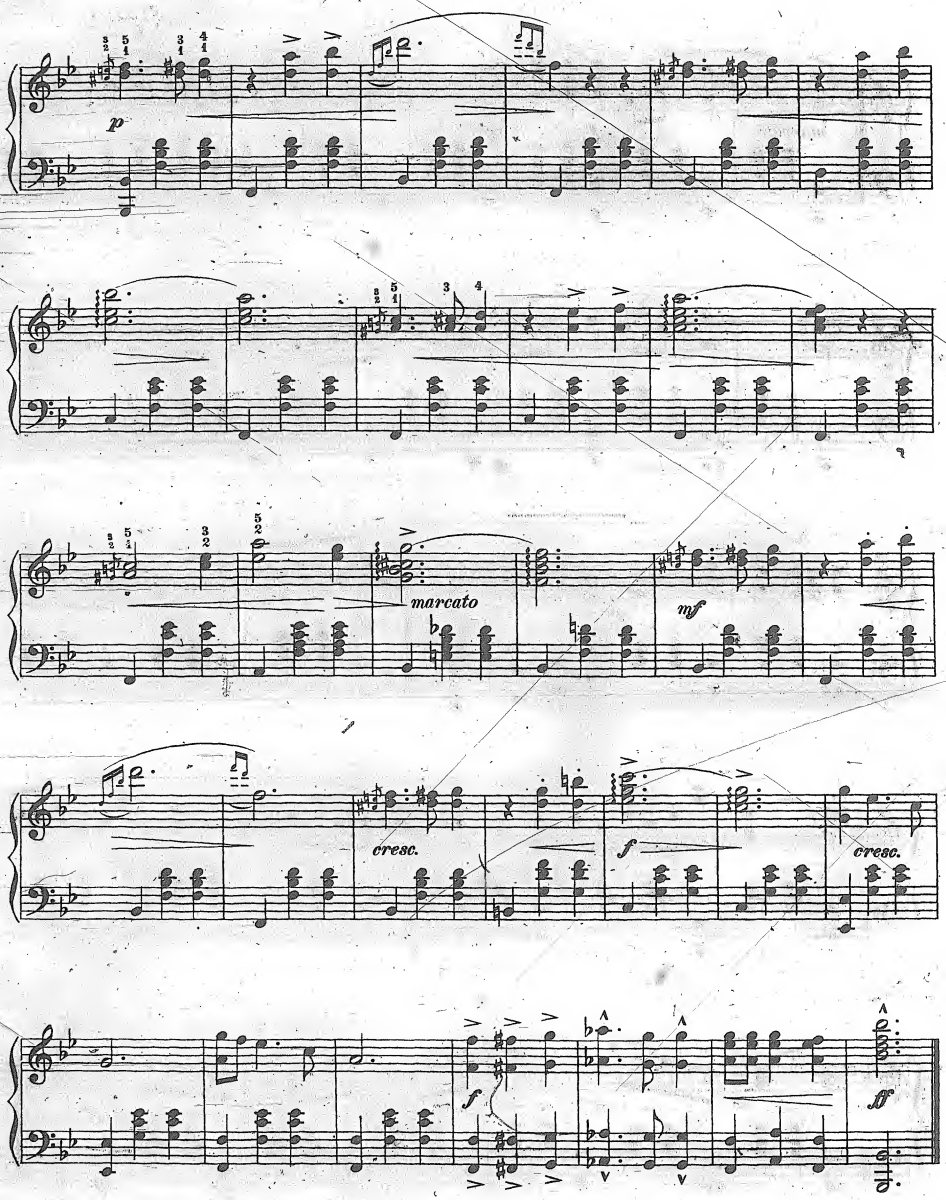
DION N. LONG.

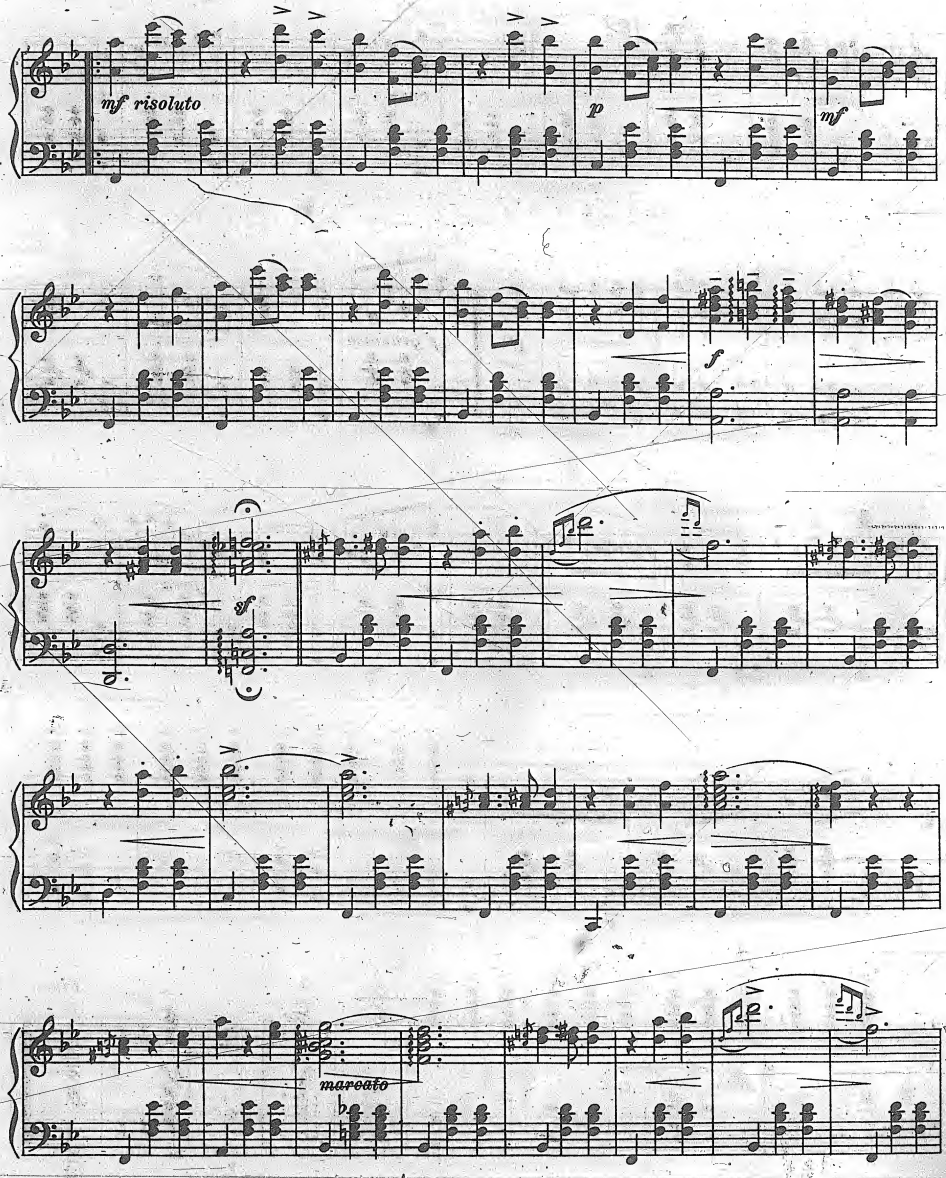


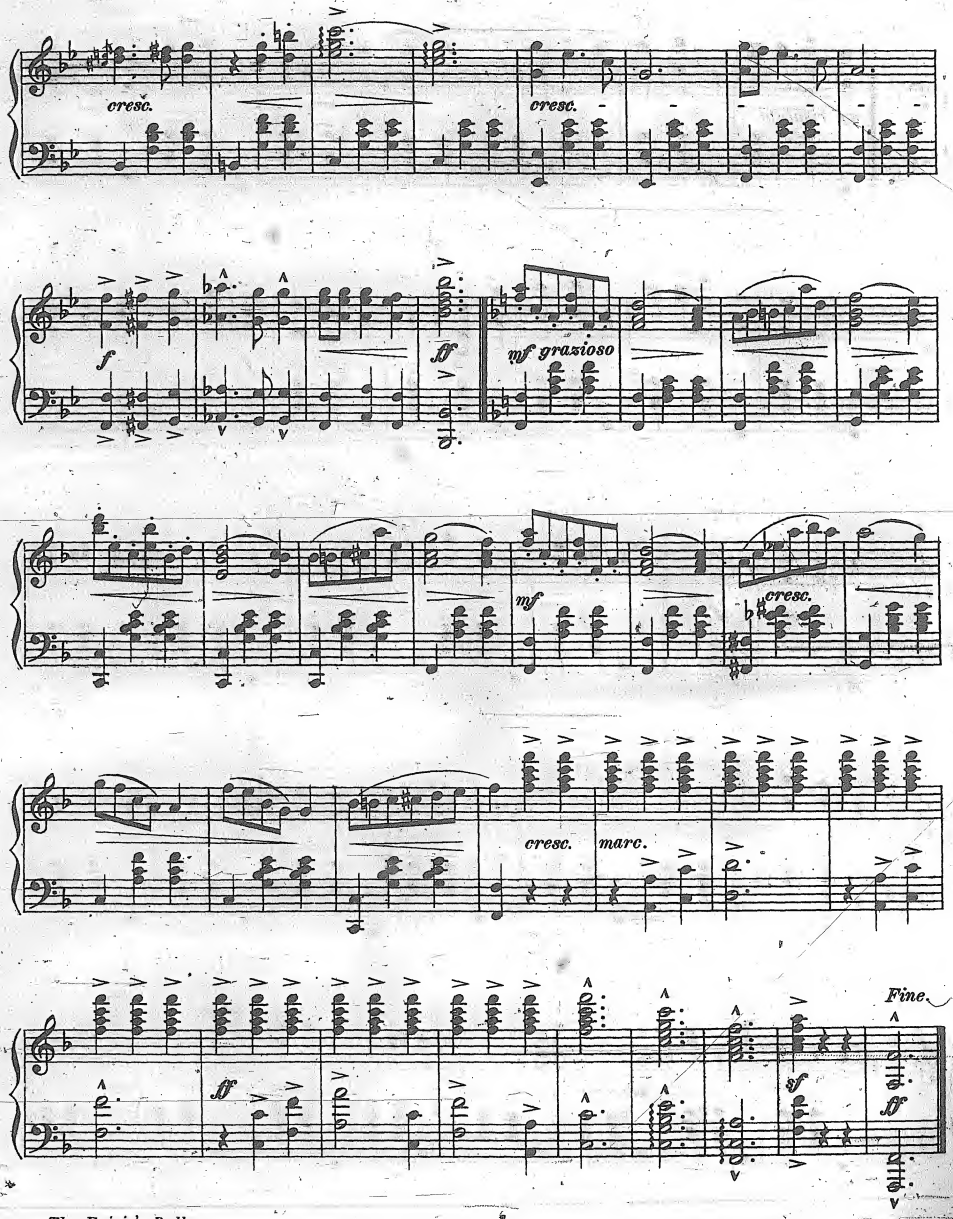
Valse.




marcato
f
mf
1.
sost.
2.
f
mf
mf
cresc.
ff


p
marcato
mf
cresc.
f
cresc.
f
ff


mf risoluto
p
mf
f
sf
marcato

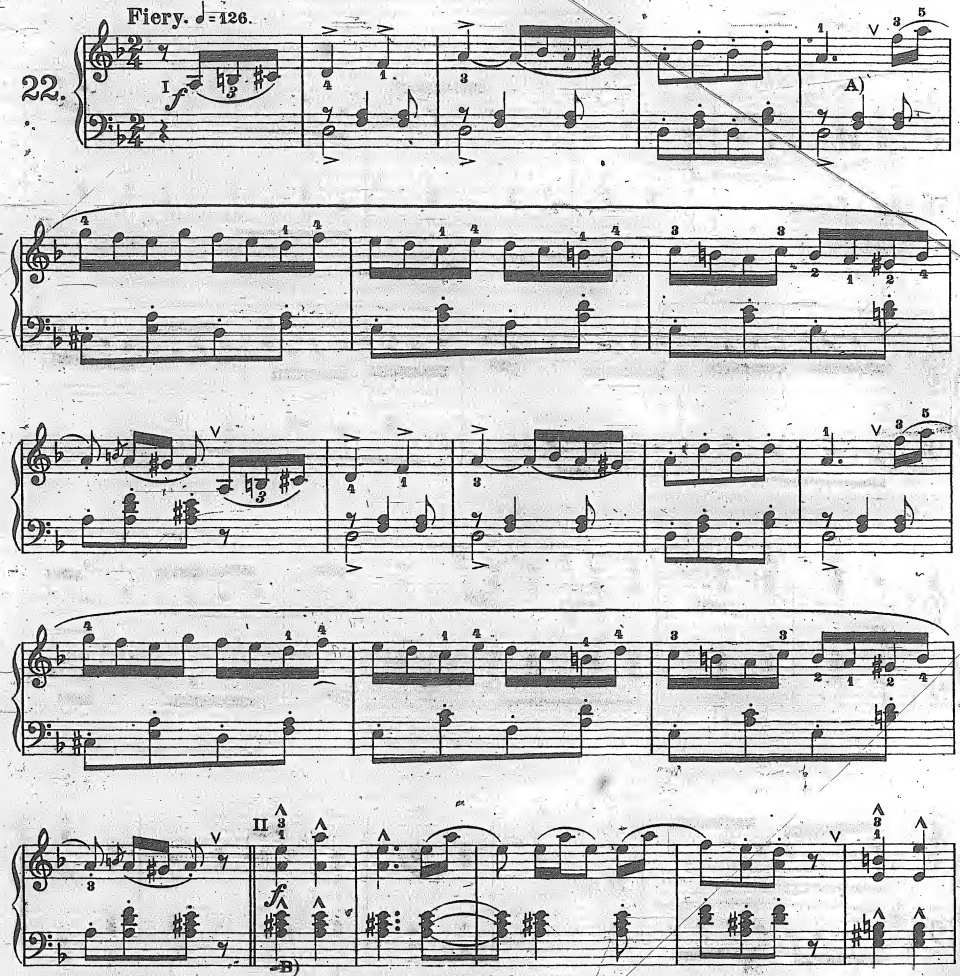

cresc.
cresc.
f
ff
mf grazioso
mf
cresc.
cresc.
marc.
ff
Fine.
ff

HUNGARIAN BATTLE SONG.

Ungarisch.

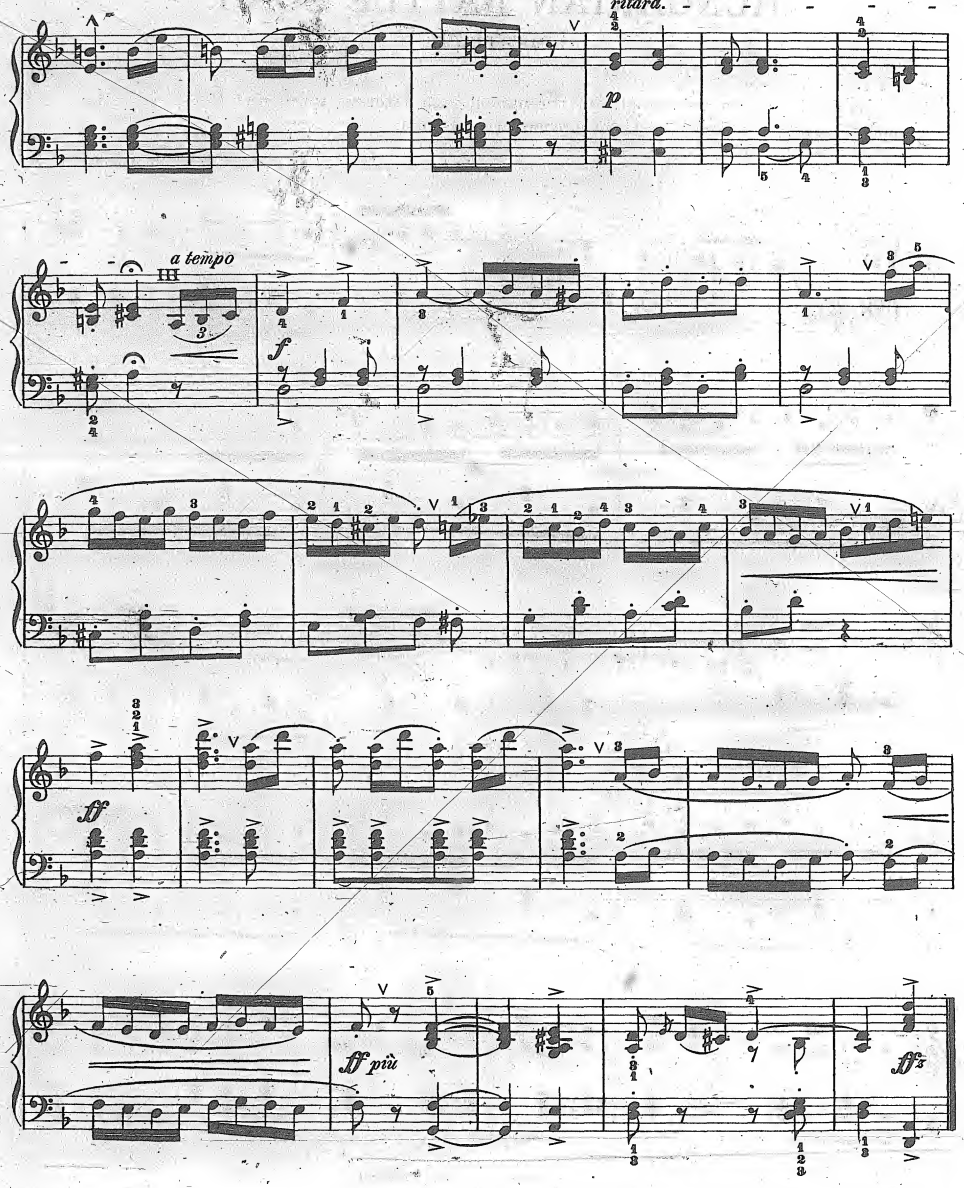
This remarkable piece must be played throughout with vigorous touch and fiery expression. The accents must be strong, and the movement resistless.

Hugo Reinhold, Op. 39. № 9



A) The right hand finger touches here must be very strong.

B) Arm touch very strong.


ritard.
p
a tempo
III
f
ff
ff più
ff

PAYING THE PRICE.

BY CHAS. W. LANDON.

Savage and uncivilized peoples live only in the present. To-day they feast, to-morrow they starve. They depend on luck and chance for the means of existence, therefore they never become wealthy, they never grow in knowledge, nor do they develop and grow to a nation of power and influence. But the individuals of a civilized nation look into the future and plan for to-morrow and next year; and whoever is especially successful in fortune, influence and honor has planned for the future with the most wisdom, and followed his plans with the most careful fidelity. He has sacrificed no future good for a present gratification. To-day's pleasure and ease has had to give way for to-morrow's good. If he has gained wealth it is because he denied himself of everything but the bare necessities of life. If he has become learned and known for his knowledge it is because he has worked and studied when other men idled and slept. If he is a man of far-reaching influence for good it is because he has put down the evil in himself with a high hand and subdued self and lived a life of self-denial, and so developed the good and spiritual part of his nature. Any one who has the ambition can become rich or learned, or a person of wide influence, if he will deny himself present gratification for the sake of future conquest; *if he will pay the price in self-denial.*

If the parent will spare the money and use his influence and sometimes his authority, his child may become skilled in music, in a profession, or become what the world calls a scholar. If the child will sacrifice sports and self-indulgence in his youth and study hard, he may become a leader in the professional world. If the teacher will study and practice all that his time and strength will allow, deny himself of recreation and the pleasure of society, he can become eminent and enjoy all the honor that this may bring. Parents must deny themselves if their children ever become anything more than common. Pupils must deny themselves if they ever attain any more than ordinary skill; they must give up the pleasure of the moment for future good. The teacher must work for the future till the brain and nerves cry out, if he would be anything more than a hack and charlatan. We may become all that our highest ambition can desire if we are willing to pay the price in self-denial.

Fortunately, there is another side to this great question; for "The chief requisite for success is a love for the thing, which will create an undying zeal." The Earl of Derby, in an address recently given, said:—

"Having known men of many professions, I should say that the happiest lives are those which have been devoted to science. Every step is interesting, and the success of those who do succeed is lasting.

"What general, what orator, what statesman, what man of letters can hope to leave a memory like that of Darwin? An invalid in health, a man who seldom stirred from home; a man until his later years very little known to the outer world, but who from his quiet study revolutionized the thought of Europe, and will be remembered as long as Newton or Bacon.

"If fame be ever worth working for (I do not say it is) that kind of fame is surely the most durable, and the most desirable of all."

The Youth's Companion, in comments on the above, says:—

"These words are true of the disinterested men of science. We have never had in this country men more uniformly cheerful and good-tempered than Franklin, Rittenhouse and Jefferson, who spent most of the leisure of their lives in the pursuit of knowledge; and Professor Agassiz was noted for the buoyancy of his spirits in every company where he felt at home. But we can say something similar of every person who has a pursuit suited to his talents and circumstances.

"The happy people are they who have an occupation which they love, apart from any advantage it may bring them, one that they pursue with generous ardor. It is the element of disinterestedness that cheers their lives, whether they are engaged in ordinary or extraordinary avocations; and this is the reason why earnest students have such a keen enjoyment of existence."

Coleridge has written in a similar vein:—

"I expect neither profit nor fame from my writings, and I consider myself as having been amply repaid without either. My work has been to me its own exceeding great reward: it has soothed my afflictions; it has multiplied and refined my enjoyments; it has endeared solitude, and it has given me the habit of wishing to discover the good and the beautiful in all that meets and surrounds me."

Ruskin gives to the thought a new light when he says:—

"Pleasure comes through toil, and not by self-indulgence or indolence. When one gets to love work, his life is a happy one."

Ease is not happiness; for since the mandate was given, "In the sweat of thy face shalt thou eat bread," man's greatest happiness has been in a fruitful activity.

Frau von Goethe wrote—

"Happiness depends more on an inward contentment with God, with myself, and with the rest of mankind, than directly on outward circumstances."

But how can one enjoy "inward contentment," if he knows that he is not doing the best that his talents make him capable of accomplishing? Can one be happy while consenting to a lazy self-indulgence of ease and indolence?

Carl Merz gave utterance to a great truth in these words—

"Religion asks for the *whole heart*, and so does the work of teaching. Neither the Christian nor the teacher can serve two masters."

A most notable illustration of this truth was given by the great artist, Michael Angelo.

"Whenever Michael Angelo, that 'divine madman,' as Richardson once wrote on the back of his drawings, was meditating on some great design, he closed himself up from the world. 'Why do you lead such a solitary life?' asked a friend. 'Art,' replied the sublime artist, 'is a jealous god; *it requires the whole and entire man.*' During his mighty labor at the Sistine chapel, he refused to have any communication with any but his own house."—*Disraeli.*

This is as true of the study of music as of the profession of teaching, for the whole heart must be given to one's best endeavors, and that with a singleness of purpose, like Buxton, who attributed his great success in life to his being a whole man to one thing at a time. "This one thing I do," was his motto. In fact, if we make a mark in the world we must do as Professor Henry said of himself; "I train all my guns on one point until I make a breach." But all of this singleness of aim will be lost unless those who are stirred with ambition do as Confucius said of himself; "If I am building a mountain, and stop before the last basketful of earth is placed on the summit I have failed." "Aim high," said James Russell Lowell, "for—

"Life is a leaf of paper white
Whereon each one of us may write
His word or two, and then comes night:
Though thou have time
But for a line, be that sublime;
Not failure, but low aim, is crime."

"Success treads on the heels of every right effort," says Smiles; so if not at first successful, "Do not lay your misfortune at the door of Fate. Look well to yourself"; says Thomas Tapper; and he also says: "We must take the current as it serves, or lose our venture." Here we will do well to remember, with William Mathews, that—

"A pound of energy with an ounce of talent will achieve greater results than a pound of talent with an ounce of energy."

But the one with "an ounce" of talent can say with Buckle that "I would rather be first as a shoe-black than second in anything else," if he has the pluck and grit to overcome all obstacles. When these come to him he can remember that "A smooth sea never made a skillful mariner," and that "Sweet are the uses of adversity;" or—

"The good are better made by ill,
As odors crushed are sweeter still."

If he shrinks from the difficulties in his path he should remember what Beecher said; "If the ore dreads the furnace, the forge, the anvil, the rasp, and the file, it should never desire to be made a sword." But it is hard to believe that "He who wants to make his mark in the world has reason to rejoice that everything seems against him in the line of his endeavors," as Henry Clay Trumbull has said.

But when are you going to begin to make something of yourself? To-morrow, after another day of ease, or now? The Wise man said; "Because sentence against an evil work is not executed speedily therefore the heart of men is set fully in them to do evil;" and so it too often is. "Hell is paved with good intentions," remember, but to do a good thing it must have a beginning, and *now* is the time to begin.

Perhaps no feeling is more common with those who have neglected their opportunities than the wish to be placed back to their younger days again. The following, a conversation between two college chums upon meeting after a separation of twenty years, one a successful man, although a man of "the ounce of talent" and the other a man of unusual talents but a lover of ease, who had come to see the reason of his failure:—

"'What a fine thing it would be if we could get back into the past in very deed,' Seldon said, his voice still husky. 'I would like to be set back twenty years, in our old college annex, and be allowed to try again. I think I would make a very different record.'

"The busy, successful, earnest man looked over at his friend, who was gnawing his lips under his moustache to keep them from trembling, with a thoughtful, half pitiful air: 'Yes,' he said, 'we could improve on the record, no doubt, each of us; but after all, a great many interests which are dear to us would be left in the lurch if we were to desert them and go back. Would it not be better for us to take a fresh stand *now*, and go forward, making vigorous effort to right all the mistakes, and at the close of the next twenty years, when we are on the home stretch, come out in the triumph of those who overcome? It is the life before us which is full of possibilities, my dear Seldon, not the past.'"

Haste not, rest not, calmly wait;
Meekly hear the storm of fate,
Duty be thy polar guide,
Do the right, whate'er betide!
Haste not! rest not! conflicts past
God shall crown thy work at last.

Finally, while the price to be paid for success is a stern self denial and much hard work, yet besides the honor of ultimate success there is a great and perpetual joy in this labor of love. It may be put down as a fact, that no man ever attained distinction in any profession, science or art to whom work in his favorite pursuit was not a constant delight.

MELODY AND PEDANTRY.

BY W. H. NEAVE.

The musical sky is so much obscured by the pompous arrogance and *dicta* of pedantry, and the insincere, rhapsodic vaporings of affectation, that frequent gales of common sense are needed to dispel the dense and suffocating clouds thus created, which impede the advancement of true musical education, darken appreciation, and beget the insincerity of moral cowardice in many well organized, genial people, making them feel ashamed to confess that they keenly enjoy *melodious* music; that they prefer musical expression to harmonic form devoid of it!

Life-work is embodied in two main, self-respecting obligations: one is cultivated ability to *support* life, the other, to make life *worth* living; the latter is largely achieved through attractive accomplishments, which give social value to their possessors. But both obligations should be as one and inseparable, in the application of attainment, making each an aid to the other. In this respect, a *true* education in music—implying, at least, fine performance and fluent *reading* of music at *first sight*—is the Alpha and Omega of *all practical* education; for—as the Alpha—it is the *only* exercise in this life that trains the mental faculties to absolute concentration, thus insuring efficiency in all other skillful work, earnestly undertaken; and—as the Omega—it is chief of social ornaments.

Primarily, then, "the chief end" of musical education is the promotion of social value in the home circle, the church, the concert room, *et al*, and *not* an indiscriminate production of *quasi* teachers of music, nor of ponderous, automatic executants in velocity, as imitation artists. "Music is the affectionate art;" hence at the outset and onward, the study and practice of it *must* be made attractive to pupils and delectable to *all*. But the music that impractical pedants, and their proselytes, mostly flaunt as "classic" is, at best, only fine harmonic form, devoid of soul, of no musical worth, except to students of form in composition; and, in composition, harmonic form is the product of science only, while melody is the offspring of art—of *inspiration*; just as in performance, technique is science, merely to form a channel for the outflow of musical expression, and musical expression is the *art*, the *eloquence* of musical recitation, such as it *may* be—through conception and outflow—of *any* grade betwixt the extremes; from fine, impassioned and symmetrical, down to coarse, torpid and elliptical.

Rich men leaving large sums to charity overlook entirely the charity of music. The love of music in the human race is God given. Every heart responds to it in a greater or less degree. Even the drunkard has his bacchanalian songs, and the little ragamuffins in the street stand in delighted awe around the hand-organ. Why, a free concert once a week to these poor wretches now living their musicless—I can hardly say artless—lives, would be a priceless blessing.—Louisa Lear Eyre, in *Harper's Weekly.*

EXPRESSION AND ITS CONDITIONS.

BY EDWARD DICKINSON.

ONE of the most interesting questions in musical study and criticism is, What is the basis of expression? In other words, what is the essence of that quality by which one player makes a deeper impression upon an audience than another of equal technical skill? and how can this quality be taught or acquired? The question practically stated is this—is expression a matter of preliminary study, or are the strongest effects upon an audience the result of the heightened feelings of the moment? And also, how far can the art of moving the emotions by a musical performance be tanght by definite rule and precept? The opinion widely prevails that expression is mainly or wholly a matter of "inspiration," as it is called; the player that sways his audience is supposed to be profoundly stirred by some uncontrolled excitement, forgetful of himself, forgetful of his hearers, thrilling them with the electrical intensity of his mood. One that does not almost repeat the achievements of Timotheus in "Alexander's Feast" is by many pronounced cold and mechanical. But I am sure that every interpretative musician will agree with me in saying that expression in playing is, a large part of it at least, a matter of foresight, of careful study, of cool, intelligent design.

There is a close parallel between the art of a musical performer and the art of an actor. A first-rate actor leaves little or nothing to chance. The most impressive performances upon the stage are not those in which the actor is so carried away by the emotional excitement of the situation that he loses consciousness of the means he has to employ. It is said that the elder Booth often imagined that he was actually the character that he was personating, so that sometimes it was dangerous to fence with him. But Booth was not at his greatest in snch moments. Acting, although a semblance of life, is not actual life—it is an art, and shares the law of all art, that emotion must never go to the point where it overleaps the bounds of order and beauty. A famous English actor, I think Macready, was once asked, "Do you play best when you lose yourself in your part?" and he replied, "No; because then I forget to perfect the part."

All this applies equally to musical performance. The greatest rendering upon the piano is that in which the technical powers are held under the control of the reason, guided by the player's knowledge of the laws of musical effect. A player is certainly often inspired by his audience to achievements that he cannot equal in his calm practice hours, but that is becanse the excitement of the occasion lends him an unusual and temporary nervous and muscular vigor which enables him to heighten the effects that he has previously planned. A calm and thoroughly self-critical performance does not exclude emotional fervor, for those beautiful, soul-moving qualities that we often perceive in the work of great performers are not only mainly studied and calculated, but are also often automatic, independent of the will. How often has Edwin Booth played Hamlet? I would not undertake to say, but certainly most of the tones and gestures have become a second nature to him. He was one night playing "Hamlet" at the Boston Theatre. In the grave-digging scene he recognized the skull as one of the antique properties of this establishment, and threw in this aside to his companion: "Alas! poor Yorick! (the same mouldy old skull) I knew him, Horatio," and so on; and this without disturbing the thrilling pathos of his tones with which in this scene he always brings tears into the eyes of his hearers. This grotesque illustration simply shows that the most moving expression may be and usually is dependent, not upon impulse, but upon careful study and confirmed habit. In reproductive as in productive art, effect is the result of obedience to law.

The prime condition of beauty in instrumental performance is correct tone, and this is mainly a matter of study. Many think that a good touch is a gift. To some extent it is so, but it is very largely a matter of intelligent instruction and intelligent imitation. The proper action of finger and hand, shading and tone-color, are based on established principles. Rhythm and phrasing have been subjected to the most refined scientific analysis and their laws established. The searching out and bringing into relief of the leading and the subordinate melodies, the proper use of the pedal, the balance of parts, the determination of *tempo* as indicated by the general character and the changing phases of the piece—all must be reduced to the closest scrutiny in the quiet of the study, and when the player comes before his audience every difficulty has been considered and every possibility of accident guarded.

All this concerns the technical part of performance; how about that subtle, evanescent, indescribable thing called sentiment?

We must always bear in mind that the player has not to put something into the piece that was not there before, but he has to bring ont something that the composer has hidden there. For the beanty of a work of art is not a general, universal beauty, but a particular, characteristic beauty; and the player's task is to discover the characteristic beauty of the piece and present that to his hearers. The beauty of a prelnde of Bach is not the beauty of a nocturne of Chopin. A Mozart rondo calls for one style of rendering, a Beethoven adagio another, a Schumann fantasie another, a Liszt rhapsody still another. Caprice, the impnlse of the moment, has nothing to do here, bnt reason, intelligence of the broadest kind. We commonly speak of a mnsical performance as an interpretation. What does the player interpret—himself? By no means. He mnst interpret the composer, learn as best he can what the composer intended, become imbued with the master's whole spirit as shown in all his works, pnt himself *en rapport* with the traditions of interpretation, avoid obtruding his own fanciful and egotistic readings in place of the plain indications that have come down to him.

So much we can analyze and define, and I have but mentioned principles to whose working ont volumes have been devoted. But another element calls loudly for consideration and must be heeded, for it colors and pervades the whole, yet is so subtle and mysterious that it mocks all precept and fine-drawn distinction. That element is—personality. The soul of the performer does and must reveal itself in the performance, and the soul is something that we cannot sound with our little intellectual plummets. Sometimes, in teaching a pupil all that I knew in respect to tone-coloring, rhythm and all the rest, and when my instrnctions have been scrupulously followed, I have heard an indefinable something deeper than all I had told, resounding through the tones; an individuality, a personal magnetic thrill that enchanted me because of its mystery and its magical grace. I try to resolve this bewildering charm into its elements, and I find at the bottom of my crucible an unknown and irresolvable ingredient called personal power, character, soul. The conscious, technical elements were all there, but they were informed by a spiritual presence, transfigured by sympathy and God given insight.

It follows, then, that to produce music that is truly expressive both the intelligence and the sympathetic emotion must be disciplined and cultivated. To produce beanty one must be able to perceive beauty; he must love it with all the heart and soul and mind and strength. Only passion can excite passion, in art only love can arouse emotion. As Faust says to Wagner:

> "Never from heart to heart you'll speak inspiring,
> Save your own heart is eloquent."

The great performer, therefore, must have a mind that kindles at the touch of everything that is profound and noble in his art; he must have an imagination developed by the study of what is beautiful wherever he finds it; he must be able to see keenly into the very spiritual kernel of the work that he interprets; then, with an easy and complete control of all the technical means of performance, his rendering will be true and expressive. With his emotional nature developed and refined by long familiarity with the most perfect models he can safely trnst himself at times to the inspiration of the moment—for it will not be literally of the moment, bnt it will actnally be the resultant and consummation of long processes of patient toil, although it seemed to him a sudden and unaccountable illumination from a higher sphere.

Here, then, is the conclusion of the whole matter: nothing permanently good and fruitful can come from mere impulse and a reliance npon chance stimulus. As every great art creation has come from toil, often exhausting and full of pain, so is the same law laid upon those that are the re-creators, by voice or fingers, of the works of the masters. First, patient mastery, through wearisome days and nights, of the recognized means of artistic effect; then the constant purification and renewal of the emotional facnlty by a reverent snrrender to the influence of all that is beantiful in art and in life.

MUSIC AS A BREAD WINNER FOR GIRLS.

BY LOUIS LOMBARD.

IN the musical profession woman stands on a par with man. She is never underpaid simply because she is a woman. Can this be said of yonng women who earn a precarious living as book-keepers, stenographers or clerks? In the conrse of her musical career she does not need to part with any of her womanly attributes.

The income of the woman who can teach the piano and, perhaps, the violin, or singing, will always be greater than that of her less fortunate sister in the factory or connting room.

The theme does not permit me to expatiate on the refining influences of music, bnt I cannot refrain from saying that a musical education is of greater valne than could be expressed by monetary eqnivalents. She who has acquired moderate skill in music will elevate her entire environment. Her ennobling influence will be felt, whether she live in the hamlet or the metropolis.

In hundreds of seminaries and common schools she can earn a good salary. From the church she may derive an income as organist, or singer, which she can add to that from her private pupils. Thus, the young woman who studies only with the view of adding to her accomplishments, acquires a means of livelihood which she would find extremely nseful should capricious fortune some day force her to earn her bread.

What woman can achieve as composer, or conductor, still remains *terra incognita*. In this free land, however, where, without overstepping the boundaries of decorum, woman is pitted daily against man in industrial and intellectual contests, is it illogical to infer that the sex that has produced a George Eliot and a Rosa Bonheur will one day give mankind another Chopin?

In the United States the musical profession seems, at times, to be the exclusive domain of woman. In our practical country a father fearing to thwart his boy's chances of becoming a Cleveland or a Gould, seldom makes an artist of him. Therefore, notwithstanding the influx of Europeans, the demand for musicians is greater than the supply. Colleges and schools frequently write to directors of conservatories for competent young women music teachers. The music committee of every church wants to find better singers and better organists. And every impresario searches for good voices and good musicians. For these, and other reasons that would tax the reader's patience, I believe that parents of musically inclined daughters cannot invest money more profitably than in their musical education.

MAN CREATED MUSIC.

MUSIC is the most original of all the arts, being, more than any other, the special creation of the human mind. The sculptor and the painter can find their prototypes and models in the forms of beautiful men and women, and in natural scenery; the poet depicts the actions and feelings of his fellow mortals; and even the architect uses few forms and designs which he might not have copied from the shapes of mountains, trees and flowers. But the musicians have been obliged to *create* their art almost entirely out of their "inner consciousness." Nature plays no symphonies or operas, and the short scraps of melody that are to be found in bird songs, or the noises of waterfalls and pine forests, poetic though they are, could hardly have suggested even an alphabet for the musician's art. He had to invent rhythm, melody and harmony; invent song, the musical forms of the sonata, symphony, song, opera, oratorio, and the countless minor forms of compositions; invent the numerous instruments which have been in use at various times, and the best of which are now united in the modern orchestra; invent a notation, a method of writing music and reading it at a glance; and so on. Everything had to be invented, gradually improved and perfected; and the Darwinian law of the survival of the fittest is illustrated in the history of musical scales, forms of composition, and instruments, as well as in the evolution of animal forms.

Questions and Answers.

QUES.—1. When a pupil can play Cramer's Studies fairly well, is it advisable to begin the study of Mozart's Sonatas and the easier compositions of the other great masters?
NORFOLK.

ANS.—Cramer's Studies are much more technical than æsthetical, and the usage of the better class of teachers of the present is to let the training of the musical taste and the study of music from an æsthetical point of view go hand in hand with technical work. Before taking up classical music, it is generally better to have played something from Heller, the easier compositions of Schumann, and some of the best, easy to moderately difficult things by our modern composers. But in answering your question, Yes. A pupil who can play Cramer can play the sonatas of Mozart. Moreover, only the finer and most easily understood movements should be selected, as it is a waste of time to go through the whole volume. If the student's time is limited, and he is unable to go on with an extended course of study, it is better to select the favorite movements from all the great masters rather than to take their works complete. There are from ten to fifteen of the Mazourkas of Chopin that are extremely pleasing, and of great value to the conscientious student, and, by the way, these works are altogether too much neglected. But whatever is given, let it be easily within the pupil's ability, both technically and æsthetically, for if classical music is to be well played, the mind must be fully at liberty to give thorough attention to the expression rather than the technic.
C. W. L.

QUES.—1. Should phrasing be taught to reed organ pupils?
2. Should phrasing be taught to all piano pupils as soon as they can read notes?
3. What is meant by rhythmic scales?
YOUNG TEACHER.

ANS.—1. There is a great deal of mystification upon this subject of phrasing. One definition of it might be, that the music is to be played effectively. Phrases in music correspond to sentences in reading, and are to be separated very similarly. It would not be considered very good reading if the reader allowed his voice to be perfectly monotonous and made no pause whatever, running the sentences together, and continuing in one wearisome, unbroken monotone to the end of the piece, and only stopping when the end was reached, giving in this rendering every important word but the same stress of voice that was suited to the unimportant. This is true of too much playing. Every phrase has its climax, and the player should crescendo till the climax is reached, this being the longest point in the phrase, after which there should be diminnendo to the close. Phrases are to be separated the same as sentences in speech, therefore the reed-organ pupil should phrase as much as play in time, or play the notes that are before him.

2. This has been answered in the above.

3. Rhythmic scales are those in which the pupil counts and accents given notes. A new work, soon to be issued from this office, by William Mason, is entirely devoted to this subject. Scales treated in this form become filled with new life, and are fascinating to the pupil, inducing him to do thorough scale practice. Pupils who practice scales in their rhythmic forms cease to consider them dry and uninteresting.
C. W. L.

QUES.—Will THE ETUDE give me some information as to the use of the soft pedal? Do the expression marks, "piano" and "pianissimo," indicate its use.
E. S. L.

ANS.—The use of the soft pedal has nothing to do, primarily, with power. In nearly all instances where this is marked, it is because there is a different tone quality required by the composer, and he calls for its use for much the same reasons as when in orchestral music he passes the theme from one class of instruments to another, because he wishes a different effect in the tone color. Still, the fact remains that, with the soft pedal, the music is softer than when it is not used. But the comparison holds true, since there is a vast difference in power between the different classes of orchestral instruments. When the soft pedal is desired by the composer, he puts in the mark, "Una Corda." In early pianos the action was shifted to one side, so that the hammer struck but one string, hence, the term. In modern grand pianos the action is still shifted to one side, but the hammer strikes two strings. In upright pianos there are various devices to make the hammers lose much of their force, and strike softly, varying the tone color. The more common device is to introduce a slip of soft felt between the hammer and the strings, thus reducing the power materially, and changing the tone color as much as the power. In the square piano there is a slip of felt introduced with a like effect. In all cases its use should be very limited. In the best editions of the greatest and most difficult music it is always indicated by the composer. In music of the common grades as to difficulty and content, it is seldom desirable to use this pedal.

As a direct answer to your question, when the composer wants a different tone color with, at the same time, softness, he puts in the expression marks, "Una Corda." The use of this pedal is not to be encouraged when the composer has not indicated its necessity.
C. W. L.

QUES. 1.—Will THE ETUDE oblige a subscriber by answering the following: It is not possible for me to enjoy the instruction of a good teacher. I wish to know more about phrasing. What work will best teach me how to phrase successfully, and play with effective expression?
2. In *The Musician*, by Prentice, is it intended that the pupil shall memorize each piece? If not, how are they to be studied?
3. Will the little pocket metronome answer as well for practical work as the more expensive instrument?
MANSFIELD.

ANS. 1.—There are two ways of learning phrasing, and both should be combined for the best results. Such editions of Heller, as the *Thirty Studies*, recently issued from this office, have their phrasing clearly marked, and the letter-press descriptions and lessons give much needed help. To study phrasing from a practical standpoint, take such music as you may have, and play passages repeatedly, emphasizing what seem to you the more intense chords, or the notes seeming to have the most content, and make slight pauses at the places you think the phrases end, not forgetting to begin the phrase with a moderately strong emphasis. In nearly all cases you will be able to decide as to the real phrasing. It may be well to say that the phrases are not always of uniform length, not even in any one composition. There is no cut-and-dried rule that can be applied, nor would standard authorities, in editing a piece, give the same phrasing throughout. There would be as various renderings as of different elocutionists delivering the same poem. Volume I of W. S. B. Mathews' "How to Understand Music," will give you much help. Any of the standard works upon Musical Form will help you in the theoretical part of the subject. After a careful study of a piece, have the courage of your convictions and play it as seems right to you.

2. A great deal of attention is being paid to memorizing music. Some teachers go to extremes in one direction and others in the opposite. The medium course is best. Such compositions as are of special musical worth, and are pleasing to the pupil, should be memorized. Perhaps this will apply to one-third of all he learns. A student who memorizes easily, will commit nearly all he studies. One who finds it difficult will, naturally, memorize fewer pieces.

In an experience of twenty years, I have never yet found a pupil who could not memorize music to some extent, although scores have assured me it was impossible for them to do so. This subject will be fully treated in an article in some future issue. The pieces that the pupil does not memorize should be thoroughly analyzed, and a clear idea of their construction fixed in his mind. This tends to an intelligent rendition and expression, and gets the pupil in the habit of "playing into a piece, rather than over it."

3. The principal use of the metronome is to give the rate of tempo. The pocket metronome is fully as accurate for this purpose as a more costly instrument, but the latter gives a distinct tick-tack by which the pupil can time his music while practicing. It is a great boon to such pupils as are defective in time, or have a weak feeling for rhythm; also, in helping a pupil to pass from one subject to another in a composition where the number of notes to a count is particularly changed. After all, it is but a rhythmic crutch, and in the end the pupil must be able to go alone without these external helps. This theme has been thoroughly treated in the issues of the past year.
C. W. L.

HINTS AND HELPS.

The office of the teacher is to encourage, inspire and enthuse the pupil in his work.—*E. A. S.*

The cause of musical education suffers greatly because harmony and counterpoint are not more generally studied.—

It will not do for the teacher to be dull and uninteresting during the lesson. It is better to crystallize important points into pithy phrases which will stick in the pupil's memory, and exert a moulding influence upon the bent of his study.—*T. C. Jeffers.*

Counting aloud may be generally dispensed with after accuracy is well grounded, but to be used whenever needed to assist in analyzing difficult rhythmical passages, and to furnish a test as before mentioned.—*H. H. Johnson.*

Nervousness and failure—nine cases out of ten—is attributable to inassurance, and this evil is traceable to inability, which again is caused by a hap-hazard and unsystematic style of practicing, or by application in the wrong direction, and being told what to practice and not *how;* they have neither guide nor method, leaving everything to chance.—*Franklin Sonnenkalb.*

True skill consists, not in correcting, but in avoiding, faults. But such an avoidance can be acquired only by a very slow and frequent practice.

Young pianists and organists should cultivate the practice of improvisation. To improvise is often to arouse the creative energies, and by this means sometimes powers of composition are awakened, which would else have slumbered through life.—*George T. Bulling.*

Suggestive teaching is that which instead of *telling* the pupil the thing he has to learn, leads him to *find it out.* Pestalozzi says, "let the child not only be *acted upon,* let him be made *an agent* in his own education." "The mode of doing this," he says, (p. 148) "is not by any means to talk much *to* a child, but to enter into conversation *with* a child; not to address to him many words, however familiar or well chosen, but to bring him to express himself on the subject; not to exhaust the subject, but to question the child about it, and let him find out and —*correct* the answers."

Exclusively slow practice will spoil the playing. It takes the life out of the music. It must, then, be alternated with two other degrees of speed, in the proportion of, say six slow, six moderate and three *fast,* and so on, over and over, until one learns the passage. This is not a rule; it is merely an indication of the proportion necessary to be observed, in order to secure accuracy, without sacrificing the musical quality of the playing. And it is in the almost total neglect of this kind of practice that pupils in general may find the reason of their poor success.— *W. S. B. Mathews.*

It is allowable for a performer to betray, in a very slight manner, his innate feeling for the music he is interpreting. A turn of the head—a motion of the wrist—of the eyebrows—will often serve the audience as a key to the *nuances* of the piece. I have seen *virtuosi,* who owed half of their marvellous command over their audience to an eloquent and graceful physical carriage, and to the expressive play of their features. The strongly-marked personality of a performer has much to do with success in concert; and when once the audience is brought under this magnetism, the music almost seems to proceed, as it were, from the performer, rather than from the instrument itself. But this is no excuse for the contortions and writhing whereby many players seek to express their feelings. Angular elbows, head-shaking and undue tossing of the hands should be avoided.—*S. C. Jeffers.*

WORTHY OF COMMENT.

TEACHING AS AN ART.

The practical turn of the American mind is stirring itself to meet a demand that has long been vaguely felt, but only recently put into a working form. It has first found expression in the State Normal Schools and colleges. Some of the best minds among our educators have been formulating a science of teaching music, and recently a number of the leading conservatories of music have added that department to their curriculum. This is a move in the right direction, and means much for the future of music in our country. It is already acknowledged that some of the best music teachers in the world are on this side the ocean, among American musicians. They are men and women who have availed themselves of the advantages given by the new science and art of teaching, added to their knowledge of music. The following, from *The Teacher*, speaks of this tendency among the higher institutions of learning:—

"The present movement to make the theory and practice of teaching a part of the university curriculum, limited though it is, marks a tendency to refute the once universal idea among university men that 'the mere possession of knowledge is a sufficient qualification for the business of imparting it.' The theory held by the most eminent philosophical thinkers, that the study of educational principles should form part of the education of every one, professional teacher or not, is making its way and forcing the universities to see that especially for the teacher of the young, mere scholarship is not enough for the profession of teaching.

"'It is towards this attainment that the energy of our most earnest educational thinkers is bending.' Professional training and consequently a higher uniform standard is the 'great need of the hour.'"

When a student of music hears a brilliant performer upon his instrument, the natural desire is to take lessons from such an one who shows such skill and art; but, unfortunately, these great performers are not always the best teachers. Miss Amy Fay expresses this very clearly, saying:—

"One would think all artists of high rank ought to be able to impart to their pupils the principles of a fine technique. Having surmounted the hill of difficulty themselves, they ought to be able to retrace their steps with a talented conscientious pupil.

"Such, however, is not the case. Whether it is they have forgotten how they arrived at a given result, or whether it is laziness and indifference on their part, I cannot decide. I am inclined to think they have never systematized their ideas into a defined form of expression. They play more by instinct than by rule. Yet rules are as important in practicing as in all other things.

"I have heard many artists play in the course of my life, but I have rarely met with one who could give me any practical hints about technique."

It may be further said that the great geniuses of musical art come to their skill largely by intuition and inspiration. The slow plodding road of the average pupil, where everything must be gained by hard work, close study and application, they know nothing of. Yet, when we wish to climb the Alps we secure a reliable guide, one who has often travelled the same path, and knows every turn of the way; so, in the study of music, if we wish the best instruction, it must be imparted by one who has trodden the difficult paths and found the successful one of all the intricate ways to reach the top. Amiel says: To do what is difficult for others is the mark of talent. To do what is impossible for talent is the mark of genius." From this it might be supposed that the genius, having the superior gifts, might be the better teacher, yet it is true that the one of mediocre talent, if that talent has been used to advantage, makes the most successful instructor. For, as one who has conquered all the obstacles of the way, he is able to assist his pupils where they most need help, to encourage them in discouragement, and point out the path of excellence which he himself has traversed.

KEEPING AT IT.

It is the law of this world, that things unused rapidly decay. We may spend years in acquiring the working knowledge of a given subject, but unless we pursue the subject, we lose the knowledge to a great extent. This is well put in the following, by C. N. Crandall:—

"It is a melancholy fact that the water you have hoisted out of the well for the last ten years will not do for the stock this morning."

Applying this to the needs of the pupil, in order to save his advancement in playing, his practice must be continued.

The oft-quoted Book says: "No man having put his hand to the plough, and looking back, is fit for the kingdom." When a person has thoroughly made up his mind to a point, there is hope of the accomplishment of the desire, and, having started in the course of study for the sake of becoming a musician, one needs the spirit of the Scotch woman, as illustrated in the following anecdote: "A Scotch woman decided with some others upon attempting some elaborate needlework. Some weeks later they met again and compared notes. The others had changed their plans for something easier, or more in the fashion, and they urged the old lady to follow their example. 'No, my dearies, it is easier for me to go on and finish this long piece of work, than to change my mind.'" Carlyle had some of the same spirit, when he said: "Conviction, were it never so excellent, is worthless till it convert itself into conduct. Nay, properly, conviction is not possible till then."

NEW PUBLICATIONS.

Root's New Course in Voice Culture and Singing: for the Female Voice. Published by Root & Sons, and the John Church Co., Chicago and Cincinnati.

This work is a new departure in vocal methods. Mr. Root has made a practical combination of the best traditional methods with the newer physiological ideas. It is the first vocal method given the public on truly pedagogic principles, and is the outgrowth of many years of special work. In it more than a thousand pupils have been trained. The book has been modified and added to as farther experience demanded. It is especially adapted to class singing; where the class make a specialty of voice development, rather than sight reading. However, the latter element is not overlooked, for the book contains ample material for the most efficient sight singing. The book is logically graded. Each subject prepares for the next. All work is precisely marked out, and the pupil knows exactly what to do and the best way to do it. Furthermore, the book shows the pupil how to criticise her work; an element too often overlooked.

There is a comprehensive series of exercises for the development of the innate feeling for rhythm; and when we consider the fact that rhythm is the life and physical element, as it were, that which is the vehicle for the tones, by which is contained all the sentiment and expression of whatever is sung, Mr. Root has done well to give prominence to this indispensable part of a musical education.

The author gives clear explanations of, and directions for tone-placing, resonating, and the development of the best quality the individual voice is capable of producing. A practical system of breathing exercises is a feature of the book, which enables the pupil to develop good lung capacity and control of the breath, without which all else will prove a failure. He shows how to develop power without forcing the voice; how to correct or avoid the nasal or throaty breath tones; how to secure a true intonation and how to correct one that is faulty.

With the great majority of teachers the pupil is compelled to depend too much upon imitation, and what they may gain from their teacher's singing, and then carry out a series of experiments for themselves and with the teacher's aid, rather than upon a self-knowledge and a knowledge of how the tones are to be produced from the physiological consciousness. Mr. Root gives numerous descriptions and practical examples, so fully illustrated that the pupil is enabled to get complete control of all parts that have to do with voice production. That unruly member, the tongue, he shows how to bring under subjection, and how to control the larynx and to produce special effects by the contraction and expansion of the pharynx. Mr. Root shows the pupil how to control the palate as well as all other parts that have to do with voice production in a way that gives the pupil complete control over them in so sure a way that it is not a matter of guess or imitation. By the practice of these exercises the pupil is as easily enabled to control their movements as she is those of the hand in piano tone production.

A portion of the work is devoted to song and ballad singing, in which clear enunciation is made a special study. All the different vowel sounds, and the sounds produced by the consonants, are illustrated by a full set of exercises which are part of the pupil's daily work. Mr. Root does not treat all of these purely from a mechanical standpoint, but there is a great deal of taste and æsthetic feeling manifest throughout the work. The pupil is taught to sing with expression and declamatory effect. He aims at making musicians as well as singers of those who study this work. Last, though not of the least practical value, is the series of testing and grading exercises which will enable the teacher to find out exactly what each pupil can do. Their power of advancement is, as it were, exactly measured. This is a new feature of especially practical value to those schools that graduate vocal pupils.

From an extended conversation with Mr. Root five or six years since, I was very much impressed with his profound knowledge of voice culture, and in the following year I had the pleasure of hearing one of his large classes, in which my belief in his exceptional teaching powers and thorough grasp of the subject was fully confirmed.

This method I particularly welcome as being a great step in advance of anything that has heretofore appeared upon this much mystified subject; a subject upon which Mr. Root has succeeded in throwing some clear sunlight and dispelling the fogs of tradition and mystification that are the stock in trade of many teachers.

Charles W. Landon.

The Alpha Music School for the Piano. By Henry Schwing.

Mr. Schwing is a teacher, of a long and successful experience. He, therefore, gives a piano method for beginners, which is something more than an experiment. He makes a very strong point of time; this he develops, hand-in-hand with note reading. Many of the first exercises are played as duetts with the teacher. This holds the pupil up to a steady and unbroken rhythm. He takes much pains to teach the child to dwell upon the internal, or innate feeling of rhythm, and to feel and know that this counts are of equal duration, and to count carefully the time of each note, whether he gives one or more counts to a note, or, notes to a count; meantime, the counts following along unbrokenly.

This he does by the aid of his four-hand arrangements, and special preparatory studies preceding each. The arrangements call for strict legato. There is no reiteration of tones, but the arrangements of the melodies are such that the pupil's hands can remain at rest. There is no temptation to lift from the elbow, but to use the fingers only. Independence of the hand is also made a special study; independence in rhythm as well as in movement. From the first lessons, Mr. Schwing has marked out much note-writing for the pupil. This is a feature that is coming more and more into practice in teaching beginners. The tendency of the book is toward the classical; particularly to the preparation of pupils for music of the best grades.

In an early part of the course, the pupil is taught the elements of harmony, in which his knowledge is to be put to practical use. Thus harmony becomes a live subject, and not a mere theoretical working out of exercises. This tends to the musical development of the child from the harmonic study, while the many pieces develop the feeling for melody and refined taste. The book does not go very far into the art of pianoforte playing; as the title indicates, it is a book for beginners.

For the class of teachers who put brains into their work, and require brains in their pupil's work, the book will be especially valuable.

National, Patriotic and Typical Airs of all Lands. Compiled by J. P. Sousa. H. Coleman, Phila.

This volume is, perhaps, the most important and comprehensive that has ever been issued of melodies for all nations. The scope of the work is quite extended; there are popular songs from the most remote savage tribes; some of them are almost unknown to the civilized world. In all there are 250 different national melodies. The work is of greatest interest to all musicians.

—John Church & Co., Cincinnati, Ohio, send us the following pieces, by William H. Sherwood: "Medea," with detailed analysis and critical annotations, by A. J. Goodrich; this piece is being played in Mr. Sherwood's concerts with great acceptance. Five others are "Buy a Broom," "Christmas Dance," "Exhilaration," (4-hand pieces), "Ethelinda," "A Caudle Lecture."

PUBLISHER'S NOTES.

Music students who desire to enlarge their musical library will do well to look over our premium list, and by getting a few subscribers, they can obtain some of our books as premiums. Send for premium list.

We have received during the past months about thirty packages of on-sale music returned for which we cannot find the owners. The packages were received without name and address, and there is no way of tracing them. Patrons on returning music will always please remember that it is necessary to place the name on the outside of the package as well as in the inside. It is not absolutely necessary to send a letter stating that the music is returned.

The progressive teacher is always looking for superior music, for he has the idea that he should put his instruction and his pupil's time upon music that is worth the pains and price. About two-thirds of the space in Landon's Reed Organ Method is taken up with music of very superior character. It is such music as will improve the taste of the pupils, and lead them into successful and interested study. It will make musicians of them as well as players. We are receiving many orders for this book, where it is to be used as a collection of musical gems rather than an instruction book. Send for a sample copy.

Music Life and How to Succeed in It, by Thomas Tapper, will be ready before the 1st of August. We will allow the special offer to continue during the month of July. We will send the work, when published, post-paid, for only 50 cents. We have printed in another part of the journal a full table of contents; please read it and note the rich store of information and inspiration that can be had from this volume. The success of his former volume, "Chats with Music Students," has been unparalleled; there has never been published a work on music that has met with such success. The second volume is written in the same vein, and is, if anything, superior. We would advise every reader of The Etude to send in 50 cents and procure this volume. The offer will positively close on the first day of August.

Five years under our best progressive teachers of to-day will advance the pupil farther and that more thoroughly than would seven years under the teachers of the last generation. Much of this improvement is due to the attention given to the art of teaching, and much to improved methods of technics and helps that make the pupil a thinking student and lend him aid at those points where help is indispensable. One of the most important of recent helps for the student of music is Mr. Bernardus Bockelmann's invention of printing the parts of a fugue in colors. The chief theme is printed in red, the counter-theme in green, and where triple counterpoint is used, purple is the additional color. Besides the colors there are different shapes given to the notes, for indicating more clearly the analysis. On the second page of each piece there are full annotations, directions and analysis, and other helps for the student. This edition can be ordered through this office.

Good theories are valuable, but when these have been proven to be so by experience they are doubly valuable; furthermore, if they have been improved by the careful study and experiment of many competent persons, they are of inestimable value, for "in the counsel of many there is wisdom," so the Wise man said. Dr. William Mason, whose system of pianoforte technics has marked an epoch in the history of music teaching, is now hard at work on a final revision of his famous method, which is to be an entirely new work, a work embodying his own experience of more than thirty years and that of a multitude of his best scholars who are now teachers, which has been gathered by an extensive correspondence as well as by many personal interviews. We offer this work, which will be in four Parts, "Two-Finger Exercises," already published; "Mason's Complete Scales," "Mason's System of Arpeggios," and "School of Octave Playing," price one dollar a volume; but according to our usual custom, we offer them at 25 cents each. To those ordering, all four books, including the Two-Finger Exercises, they can be had for one dollar. Cash must accompany the order. A complete descriptive circular sent on application. This work is one of transcendent importance to every piano-teacher. The arpeggios will be ready for delivery very soon. It will contain twenty-two illustrations of hand-position. Hundreds of teachers have ordered advanced copies. Please write order on separate slip. Enclose one dollar and receive Part I (Two-Finger Exercises) now, and the other parts as they are issued.

Pupils are divided into two classes: those that take music lessons because they are made to, and those who delight in its study. Patrons are of two kinds; those who have their children study music as an accomplishment, and because it is the proper thing; and those who have them take music because they know that it is an art that will make their children better and wiser, as well as furnish them with a means of pure and elevating enjoyment throughout life. The latter kind of patrons are the ones whose children study music with interest and delight. And these people are discerning, they employ only such teachers as are musicians and that have the faculty of making their pupils enthusiasts. These discerning patrons know who of the teachers of their aquaintance take the leading educational musical magazines, and who are progressive and growing; they know who is doing the most and best for their pupils, which teachers are teaching the new and best methods, and who give the best music and who are doing the best and most thorough work. Like, seeks like. The best people and pupils seek the best teachers. The best teachers have the best pupils. The Etude will be found in the homes of this better class, and it helps maintain and many times to create this better class of patrons, of teachers and pupils. The flash and society novel is found in families that are the gossips of a community; they are the people who think of music as an amusement. Standard literature and good music are to be found in families of cultivation. The latter believe that music has a mission for good.

Send us the addresses of these kind of teachers and pupils, and we will send them sample copies of The Etude.

TESTIMONIALS.

I received the "Normal Course of Piano Technic," by W. B. Wait, yesterday, and like it the best of any work of the kind I have examined. J. A. Wallace.

The copy of Heller Studies received. I am very much pleased with it and shall use it in my teaching.
W. A. Chalfant.

I believe that the 30 selected Heller Studies are as nearly perfect as human genius can make them for the purpose for which they are intended.
Henry A. Roehner.

I am *delighted* with your new game of "Musical Authors;" shall take great pleasure in recommending it to all my musical friends.
Mrs. John P. Walker,
Freehold, New Jersey.

"First Studies in Phrasing," by Mathews, received. It is a most elegant and valuable publication forming an excellent transition from the elementary instruction book to the music of Ridley Prentice's 1st grade.
C. Seitz.

The 30 Selected Studies from Heller will be a very great help to inexperienced teachers, myself among the number, because of the phrasing and annotations. Will surely use the book whenever I can.
Alice Carner.

Dear Sir:—I was formerly a subscriber of The Etude, but allowed my subscription to lapse for nearly a year. I now have it again and wonder how I ever could have been so foolish as to be without it. The March number is running over with good things.

I have used the Mason "Touch and Technic," with my pupils ever since it came out in The Etude, and find it equally helpful to beginners and to advanced pupils.
Very sincerely,
Katherine P. Norton.

To-day I send $1.50 for my Etude, and wish to let you know that I have been very successful in my work as a teacher during the past few years, and much of my prosperity has accrued from the knowledge gained (besides much enthusiasm) from the reading of The Etude. I have never missed a number from the first, and never expect to miss one; I read every word in it.
J. M. D.

I am using Studies in Melody Playing, First Lessons in Phrasing and School of Four-Hand Playing, in my school, and must tell you that in the twenty-two years of music teaching I have had nothing better than these works. The music sent on approval arrived in good order and gives satisfaction. I can use almost every piece, and find it a pleasure to teach them.
Mrs. Mary McDowall.

The examination of your beautiful edition of "Selected Pianoforte Studies from Von Bülow's Cramer has afforded me much pleasure. These selections will well fill the "Cramer epoch" in a pianoforte course, as much of the complete work could be arrived at by other means. The selected edition is as full and comprehensive as is possible when narrowed down to twenty-one numbers.
C. F. Thomson.

I have very carefully examined the "Normal Course of Technic." It contains advice and exercises that every good teacher gives his pupils orally. When studied by a young intelligent pupil, under a thorough teacher, the best of results will certainly follow. I would advise all teachers who have not had the advantages themselves of modern school of technics, to study it. I shall use it in our Conservatory for young students.
W. V. Jones.

Dear Sir:—Your game of Musical Authors was duly received, and I wish to express my appreciation of the same. The topics cover a wide range of musical biography,—not confined to any one *class*, and including *modern* composers as well as those of the past. I find that I can use them to the best advantage after having given them to the class as topics to be learned.
Nettie Birdsall, Monticello Seminary.

The "Normal Course of Piano Technic," by William B. Wait, which you forwarded to me, is thankfully received. It is a most complete and carefully graded and planned work for Piano Technic, which every student should secure, and by thorough practice develop flexibility and musical understanding. In this he will not fail, if he intelligently follows the prescribed course. I heartily endorse and recommend "Normal Course," and shall use it among my pupils. Clara Schuette.

I have just finished my first reading of "Chats with Music Students," and I wish to express my hearty appreciation of the plan and purpose of the book; for it seems to me that among your various publications, so beneficial from an educational point of view, this will rank among the best. Every earnest, thoughtful teacher has felt the force and value of many of the ideas contained in the volume and has endeavored to impress them upon pupils. Henceforth the placing of so readable a book in the hands of pupils will be gladly welcomed as a real privilege, and the number of more correct and thoughtful students will be necessarily increased, to the comfort of the teacher, the truer progress of the pupil and the elevation of the art in which we delight.
E. B. Story.

"Twenty-one Selected Pianoforte Studies," by J. B. Cramer, received and I wish to congratulate you upon the selection that you have made. The volume contains as many of these excellent studies as most teachers desire.

You have begun a work which, I believe, will be appreciated by the best teachers, of selecting and condensing the works of the standard composers so that the best only may be procured, thus saving the student much expense, as quality and variety is much more important than quantity in musical development.

"Selected Studies," by Heller, recently issued by you is just the thing along the same line, and I hope that you may continue in this good work of selection and condensation. H. E. Crouch.

I have read and partly re-read this little volume, not only with interest, but, I believe, with decided profit. It is one of those books that every music teacher having the best interests of his pupils at heart can heartily recommend for their perusal.

To the earnest music student it furnishes a series of valuable lessons; lessons which though not technical in character are none the less practical, as having a direct bearing upon his moral and intellectual welfare, his professional success and his highest enjoyment of life; lessons which may serve to form a sort of supplementary lecture course to instruction derived in the ordinary way from a music teacher. While these "Chats" are supposed to be intended especially for students, teachers may derive from them many useful and practical hints, and may very possibly be inspired through them to aim at higher ideals of excellence in their daily tasks.
Edward Fisher.

The Teachers' Forum.

[Teachers are invited to send THE ETUDE short letters on subjects of general interest to the profession, such as studio experiences, ways of working and practical ideas, but no controversial letters will be accepted.]

PIANO LESSONS IN EARLY CHILDHOOD.

An article in the May ETUDE entitled "When to begin the study of the Pianoforte," advances ideas so totally opposite to my experience in sixteen years' teaching, that I would like to give a few facts on the other side of the question. I have pupils who commenced with me at the age of seven years, who are now twenty-one; others, now fourteen or fifteen, who are far ahead of the most conscientious workers who have begun later in life, but who can never attain to the same facility of execution, and whose constant cry is, "Oh, if I had only begun when I was a child!"

A child beginning at seven, before school duties begin to be very burdensome, gets a good start, learns the rudiments and gets over the drudgery, so to speak, of pianoforte playing before the home study of day-school lessons with their consumption of time begins. Almost unconsciously they have laid a good foundation of technic, and by that time can play sufficiently to enjoy, themselves, the music they produce. From fourteen to seventeen, after they begin to go to the higher schools, I find it almost impossible for pupils to give much attention to music. Hours of practice must be shortened—perhaps lessons reduced from two to one a week—because they are so driven with school work that it is impossible to do more than keep up the proficiency which they had already attained. With every nerve strained to the utmost in the struggle to excel in school, is that a suitable time to commence so hard a study as pianoforte playing? Hard, I mean, to a pupil of that age, but not to a young child who is gently and judiciously led along a pleasant path, step by step, *not* driven up an inclined plane of instruction books and dry technical exercises.

Of course, a child does not always enjoy *practice*, but several cases have come to my knowledge where children who complained of having to practice, were silenced by the remark that they could stop their lessons.

Children do not now, as a general thing, have very much to occupy their time out of school, but play, and it seems to me, a quarter of an hour, three times a day, cannot cut short their amusement in a very injurious manner.

If pupils after the age of fifteen have any extra time, it would be far better to devote that time to the study of Musical History, Form, Harmony and Analysis, than to have them then commence at the foot of the ladder.

I still hold to the opinion that the proper time for a child to begin the study of the pianoforte is from seven to eight years of age. VIRGINIA A. HOWE.

THE THUMB IN SCALE PLAYING.

I noticed in last issue of THE ETUDE rules for fingering scales, which has moved me to give you the rules used by myself in teaching scales. I have found them exceedingly easy to remember, and they have made scale players of some very unpromising pupils. They were given me by my teacher in the long ago, and benefited me greatly. They are two, viz:—

Rule for fingering scales with flats, and the natural scale:—

Always put *thumbs* (both hands) on F and C.

Rule for sharp scales:—

Always put *thumbs* (both hands) on I and IV degrees of scale.

Besides being easy to remember, this gives a feeling of union between the two hands, and causes a swing (if I may so term it) in scale playing, which adds much to the crispness of the performance.

Of course, in the scale containing F flat or C flat, the thumbs fall on these keys. N. L. M.

[The thumbs are used twice in each octave, but the fourth finger but once, hence the rules that govern the placing of the fourth fingers are particularly valuable.—EDITOR.]

ABOUT RUNS.

How often do pupils complain, "I cannot play a fast run!" Groups of short values, and especially runs, mean something as a whole, in their totality; the short values have little quality, and must not be singled out by high finger action or special pressure, unless, indeed, for some distinct purpose. A good way of practicing scales is, with both hands, at the distance of one octave apart, playing four octaves, up and down; at first slowly, softly, evenly, slightly accenting the first tone of each four, and resting awhile on the last or highest, and repeating this before descending; the fingers, well curved, ought to play on the cushion or fleshy tip of the finger, not the nail, rising little, but evenly and entirely of their own effort, or without help from the hand or arm, with a quiet, passive and slightly elevated wrist, low elbows, arms moving freely and loosely in the shoulder, without the upper part of the body, well balanced and ever moving in the direction of the run. H. H. HAAS.

I was interested in an article published in THE ETUDE, in regard to pianoforte cramp. I suffered from an attack of the same nature last winter, owing to excessive harp practice. The pain commenced in the hands but extended through all the muscles of the body, causing soreness even on the scalp and on the soles of the feet. After taking various remedies it was cured by the use of Rochelle salts. One large tablespoonful dissolved each morning in a tumbler of water, and sipped through the day. Three or four weeks sufficed for a perfect cure. A. A. S.

WISDOM OF MANY.

No practice and no study, should be the rule when the mind is weary and begs for rest. Remember that nature first warns, then implores, then demands.—*Thomas Tapper.*

Inattention is the pupil's worst foe. The interest you exhibit will spur your teacher to his best work; indeed, the amount of your interest and attention is a gauge of the good he can do you.—*C. W. Landon.*

When a study "sticks" the student, he should stick to the study until he has mastered it. Play it a thousand times, if necessary, but *play at it* until you *can play* it. Proficiency at piano-playing is only attained by grudging neither *time*, nor *trouble*, nor exertion.—*Joseffy.*

Strive to awaken pleasure and enthusiasm in all study and practice. Let the heart of both teacher and pupil be in the work.

The phrasing and shading should be carefully thought out, and one's whole feeling brought to bear upon them. —*T. C. Jeffers.*

During the formation period of a student, no better advice can be given than this, namely: *Play every note, every interpretation mark, every sign, every tempo, just as indicated on the printed page.* To do otherwise, is a direct defiance of the good judgment of the composer.—*Presser.*

All teachers, and all persons of common sense, for that matter, know that if incorrect habits are once settled, it takes much more time and study on the part of the pupil—and more ingenuity on the part of the teacher—to unlearn the bad and acquire the better ways. —*Art Critic.*

It is a rich gift to be able to impart our knowledge to another, and it is a still greater gift to be able to read another's thoughts in their writings, and to translate and render them intelligible and enjoyable to others.—*Presser.*

Turn to the lives of Bach, of Beethoven, of Robert Schumann, of any true man of genius, and you will see what fruit industry bears. You will learn that each of these men had, besides genius, a fixed determination to bring out the best there was within himself.—*Thomas Tapper.*

"My music is too easy, I haven't had a *hard* piece this session." The mere mechanical difficulty of a piece is not the only thing to be considered; it is far better to play a simpler piece *well*, than to scramble over difficulties and call that playing a piece. The most difficult part of playing, is to get the music out of the piece, not merely to gabble over its notes.—*F. R. W.*

Counting should be firm and clear, and the accents emphasized. Counting is not always sufficient to establish the sense of rhythm. The impression is frequently better conveyed to the mind of the pupil through the medium of the eye, by beating the time than by counting it; or, through the sense of touch, by lightly tapping the hand, arm or shoulder.—*D. DeForest Bryant.*

Above all things, the teacher must endeavor to thoroughly understand his pupils. Each one has some peculiar character, temperament, imagination or physical construction. Having acquired a thorough knowledge of the peculiarities of each pupil, the teacher must immediately adapt himself to them, and never urge a pupil beyond his capacity, either mentally or bodily.—*G. Schilling.*

I have heard performers that did not know even the simplest rules of harmony. This is an insult to the real musician. How can any one comprehend music when they have only the remotest knowledge of its construction? Imagine an elocutionist or actor reciting in a language which he did not understand! How could he recite with phrasing, expression or intelligence? The very thought of his doing so is absurd. He would simply be an elocutionary parrot.—*George T. Bulling.*

The teacher must know how to explain, how to persuade, how to convince: He must possess talent for communication as well as extreme fitness for studying and seizing not only the variable aptitude of his pupil, but the character and inner thought as well. He must know if the student is sensible to encouragement, if a kindly spoken word stimulates him. He must know how to distribute blame and praise, how to make the pupil love his work and inspire him with faith and endeavor. This is the duty of a skillful teacher.—*Marmontel.*

The Music Teachers' National Association has done much, and will accomplish still more in the grand work of educational progress.

But as the good cause advances it should ever be remembered that the work of musical institutions is a factor in the educational growth of our country, whose value cannot be over-estimated.

The splendid curriculum of the Boston Training School for Teachers, an outline of which is before us, offers courses which we can heartily and unreservedly commend. This new institution undoubtedly has a career of great usefulness before it.

TOUCH AND TECHNIC.

BY DR. WM. MASON.

THEODORE PRESSER, 1704 Chestnut St., Philadelphia, Pa., Publisher.

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MASON'S COMPLETE SCALES, artistically treated, for securing the **best possible results in Pianoforte Technics.** With Application of Rhythm, Velocity, Canon, and a great variety of touches, whereby FLUENCY, LIGHTNESS OF RUNS, EVENNESS AND PEARLY QUALITY ARE SECURED.

The first part of Mason's Technics, which his practical experience as a Teacher led him to discover, was the fast form of the Two-Finger Exercise. This he adopted from Liszt, but modified the manner of playing it in such a way as made it a wholly new exercise. The next was the application of Rhythm to the Scales, the immediate end sought being that of securing many repetitions, and an absorption of attention which to a degree conceals from careless pupils the length of time occupied in the practice; also leads directly to the best results through the more active participation of the mind. These results followed so unmistakably that this part of the system **attracted the attention of all teachers in position to observe it.** The first publication of these principles took place in 1868, in Mason and Hoadley's New Method—a work prepared by Mr. Hoadley, but declined by the publishers unless he could induce Dr. Mason to permit his Accent Exercises to be included in it.

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This work is a wholly new exposition of the subject, representing the ripened musical experience of the distinguished author, who is a teacher and a virtuoso by the Grace of God.

The entire series of Touch and Technic comprises the Two-Finger Exercise, already published by us, Mason's Arpeggios and Scales, herewith announced, and one other work, Octaves, of which later announcement will be made. They are printed in separate volumes, in order to enable teachers who are still dependent upon some other system of technics, to add to their present stock the particular part of Mason's System which they happen to need. Experience has shown that teachers differ greatly in their estimation of the relative value of the four elements in Mason's System, and the publication in separate volumes is intended to enable every one to select the particular part he desires.

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According to our custom, we will send, when published, Part II (Mason's complete Scales), Part III (Mason's complete Arpeggios) and Part IV School of Octaves and Bravoura Playing, for 25 cts. each. To those ordering the three books, the privilege of including Two-Finger Exercises at the same price will be given, making $1.00 for the four works. Cash must accompany the order.

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Lectures upon various subjects connected with the course are free to regular students.

EXPENSES.

Lowest possible *total* expenses for term of 10 weeks (room, board, tuition and incidentals, $52.65.

Highest (*necessary*) *total* expenses for term of 10 weeks, about $150.00.

Full particulars will be found in the circular, which will be sent to any person on application.

Private lessons at special rates.

Entrance Examinations for the Normal Course will be held September 4th and 5th, at 9 o'clock A. M.

For further particulars, address

GEORGE H. HOWARD, Director,
Room 14, Music Hall Building, BOSTON, MASS.